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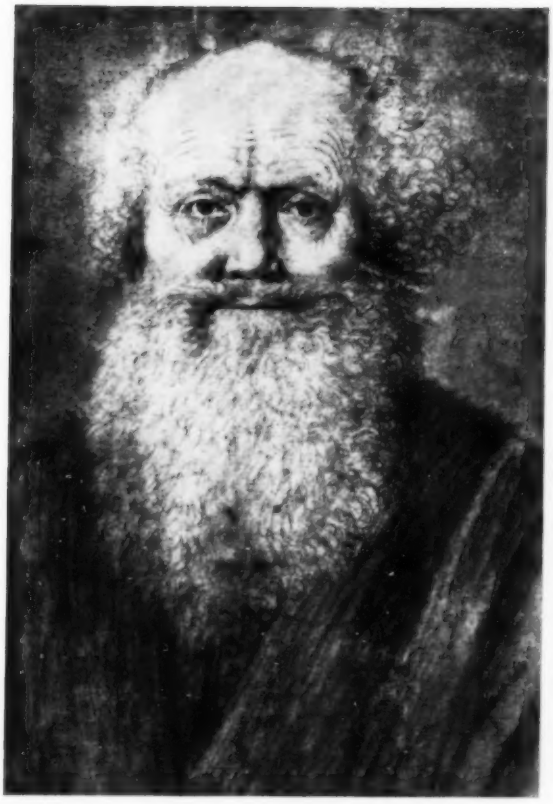
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VOLUME XVIII OF
THE ART QUARTERLY
DEDICATED TO THE MEMORY OF
JOSEPHINE CLAY KANZLER
AND PUBLISHED
WITH THE AID OF A GRANT FROM THE
JOSEPHINE AND ERNEST KANZLER
FUND

The ART Quarterly

Edited by W. R. VALENTINER *and* E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

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On cover: LUCAS VAN LEYDEN,
Moses Striking Water from the Rock (detail, see p. 340)

VOLUME XVIII NUMBER 3 AUTUMN, 1955

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Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan

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Published each Spring, Summer, Autumn and Winter by the Detroit Institute of Arts, Detroit 2, Michigan. Price: $1.50 per copy; $6.00 per year. Entered as second-class matter February 28, 1938, at the post office at Detroit, Michigan, under the Act of March 3, 1897. Peter Magill, Advertising Representative. 432 Fourth Ave., New York 16, N. Y.

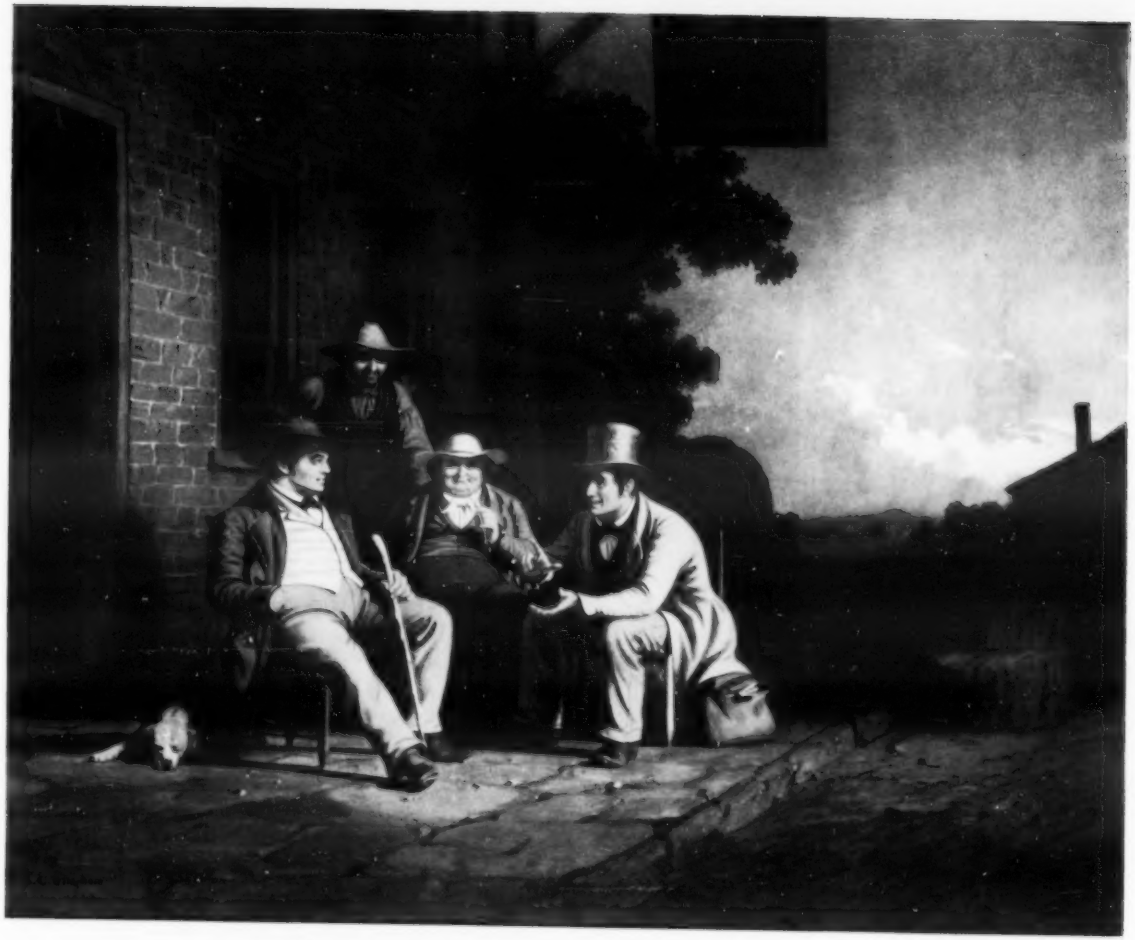


Fig. 1. GEORGE CALEB BINGHAM, *Canvassing for a Vote*
Kansas City. William Rockhill Nelson Gallery of Art

"CANVASSING FOR A VOTE" AND SOME UNPUBLISHED PORTRAITS BY BINGHAM

By Ross E. Taggart

WITHIN recent years several important genre paintings by George Caleb Bingham have been discovered and have passed into the collections of American museums. Each one of these paintings has presented renewed evidence that Bingham's inventive genius, his sense of design and composition, his drawing, and his color are those of a sensitive and creative artist, and each newly discovered painting has more firmly established his important place in nineteenth century American painting. Much of Bingham's significance lies in his faithfulness to his environment, which was the pioneering West of the trappers, flatboatmen, and local politicians. Like Brueghel, he remained strangely unaffected by the vogues and fashions of his time, and throughout his life continued to paint only those subjects which were intimately a part of his own experience.

The painting *Canvassing for a Vote* (Fig. 1),[1] recently acquired by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri, is one of the set of four paintings recording the political life of Missouri, in which Bingham was so active and about which he felt so keenly. This composition has been known since 1853, when Goupil and Company published the lithograph made by Regnier after the painting. But for many years the whereabouts of the painting itself has been unrecorded.

Aside from the existence of the print there are a few contemporary references to the painting. In an account of a visit to Bingham's studio at Columbia, Missouri, published in the *Missouri Statesman,* October 31, 1851 (copied in the *Bulletin of the American Art Union,* December, 1851, p. 151), is found the following: ". . . There was also in his studio a smaller painting, another political scene of great originality of conception and beauty of finish, to wit: Candidate Electioneering."[2] In the *New York Mirror,* September, 1852 (copied in the *Missouri Statesman,* September 10, 1852), the painting is thus described: "a small cabinet piece of some four or five figures, forming an out-of-door group, which is composed of the candidate or his friend electioneering for him, endeavoring to circumvent an honest old countryman, who has by his side a shrewd old fellow who cannot be readily taken in."[3] In addition to these allusions there is in the files of Knoedler and Company,

New York, a photostatic copy of a letter written by Bingham, in which he speaks of the painting. The letter begins:

St. Louis Jan 31 1852

Messrs. Goupil & Co
Gent.

I trust you will excuse my remissness in not having written to you before this. Since I saw you last spring, a considerable portion of my time has been employed in portraiture, which, together with the *"County Election,"* a rather extensive composition which I have had on hand, has caused me to delay the completion of your picture, the *"Canvassing for Votes."* I hope, however, that I will be able to forward it to you shortly, and that you will find it much improved by time, and the additional touches it has received since you saw it.[4]

Besides these documents there are three drawings in the Bingham sketchbook owned by the Mercantile Library, St. Louis, Missouri, which are related to the central group of *Canvassing for a Vote* (nos. 21, 65 and 102).[5] Nos. 21 and 65 were followed very closely by the artist, except that in the painting he added the candidate's hat. The pose for the corpulent man with the pipe, in drawing no. 102, was reversed in the painting.

There has always been a good deal of conjecture concerning the identity of the persons in the election series. It is uncertain whether Bingham intended the candidate to be a representation of himself or of Claiborne Fox Jackson. In general, he did not tend to think in terms of portraiture when painting his genre pictures, even if tradition has assigned names of the artist's contemporaries and political opponents to various persons in this series. There is every reason to believe, however, that the building in the background is the still extant tavern at Arrow Rock, Missouri, the town where Bingham made his home.

The importance of the newly discovered Bingham *Canvassing for a Vote* lies not so much in the fact that at last the painting for the well-known print has been found, and that we are thus enabled to add another signed and dated picture to the list of existing Bingham paintings, but rather in the opportunity to see and study afresh his craftsmanship. In the truest sense of the word Bingham is a painter. His forms are constructed in color and light; they are not merely tinted drawings. This light is frequently arbitrary, emphasizing one detail, subordinating another; strengthening one color, subduing the next, so that the whole composition becomes ordered and controlled. This is not a primitive style where indiscriminate attention is placed on each detail, but

instead a sophisticated, intellectual organization which makes possible the expression of an idea. With almost the directness of a stage spotlight Bingham has focused attention on the three central figures, while those in the background, despite their closeness to the principals, become subordinated. Their presence, however, imparts a sense of validity and rightness to the whole setting. A staccato light on the right hand of the Whig candidate (and as such Bingham must have conceived him) gives a sense of nervous enthusiasm, which makes his role in the composition obviously active and aggressive. Here indeed is a dramatic style surpassing the pedestrianism of a mere local chronicler.

Something of Bingham's very personal color deserves special notice. At the time of the first reawakened interest in Bingham the hues he favored were considered almost unpleasant—witness Rusk: "usually poor in color."[6] Later evaluations of his work have altered this point of view markedly: furthermore the decision for or against Bingham's authorship of a painting often depends on an analysis of the color. One of the most typical of his chromatic idiosyncrasies is the use of an almost transparent red in the shadows. Although this can readily be seen in the genre paintings, it is most noticeable in his portraits, whether they were painted as early as 1834, or as late as 1877. This luminous, hot red shadow is most apparent under the nose and around the ears and hands. In strong contrast is the painting of cool, greenish half-lights in the flesh tones. This strange opposition of warm shadows, cool half-lights, and warm high-lights fills the color with a vibrant energy and is so personal with Bingham as to amount almost to a signature. In the genre pictures, where there is more opportunity to use color than in the portraits, his tones can perhaps best be described as smoky, for all his colors are muted off-shades—blue-greens, sage-greens, plums, cerises, and cool pinks. Despite the unusualness of these tones, they are carefully ordered and sensitively related. In *Canvassing for a Vote*, the flagstone walk and the dirt road are painted in a delicate juxtaposition of varying shades of gray, green, pink and lavender. These hues function together in a way that shows a refined artistic control.

One of the most comprehensive analyses of Bingham's style is that by Arthur Pope,[7] who technically links him with the Renaissance tradition as practiced by the painters of the seventeenth century. That Bingham was familiar with its custom of working from carefully thought-out drawings, its deliberate and firm manner of painting forms in color, its spatial composition, and its arbitrary use of light inevitably demands an explanation. Unfortunately at present there seems to be no completely satisfactory answer. Chester Harding has

always been credited with being the first influence on Bingham. It is true that in 1820 Harding was in Missouri a relatively few miles from Bingham's home, but the Missourian was then too young (only nine) for Harding to have done more than fire the boy's latent enthusiasm for painting. Again, Bingham was apparently in touch with Harding about 1827, but there is no way of knowing to what extent the sixteen year-old cabinet-maker's apprentice was instructed by Harding. It is significant that two early newspaper accounts, the *Missouri Intelligencer,* March 14, 1835,[8] and the *Jeffersonian Republican,* January 2, 1836,[9] mention that Bingham was self-taught, and that except those of his own execution, he never saw a portrait painted in his life. It was not until after these publications that Bingham went to the Philadelphia Academy of Fine Arts (in the latter part of 1837 and early in 1838). But it appears that he was there little more than three months, and his visit to New York during this eastern sojourn was of apparently short, though undetermined duration.

In Bingham's formative years all of these contacts seem too brief and too superficial to constitute any adequate explanation of his technical proficiency of the late 1840's and 1850's. If one adds to these facts the study of prints of the Old Masters, he still falls far short of any satisfactory solution. Can there possibly be an answer in Bingham's innate perception, an artistic genius if you will, coördinating the eye, the hand, and the intellect, and also making possible a quick assimilation of ideas when the opportunity arose? One always hesitates to fall back on genius as an explanation. If, however, there is any validity in such a point of view, it can perhaps be discovered in the portraits, which give an unbroken chain of development. Although Bingham preferred to paint genre scenes, and although he often considered his portraits as pot-boilers, he should not be overlooked as a portraitist. His genre subjects have received wide publication while his other works have remained relatively unknown, principally because the vast majority of them is still in Missouri and still owned by the descendants of the sitters. Their significance here, however, lies in the fact that Bingham began and ended his career as a portraitist; thus their study may reveal something of his talent.

The *Portrait of Jane Breathitt Sappington* (Fig. 2), dated 1834, is one of the earliest paintings by Bingham. If this painting were the work of a fully developed artist it would remain an amusing yet forceful primitive. The dust cap, the matching transparent lawn collar, the black bows with their satin stripes are painted with sureness, economy of means, and a striking feeling for design, all of which are often found among primitives. But the quality of the



Fig. 2. GEORGE CALEB BINGHAM, *Portrait of Jane Breathitt Sappington*
Arrow Rock, Mo., Tavern, Missouri State Park Board Collection

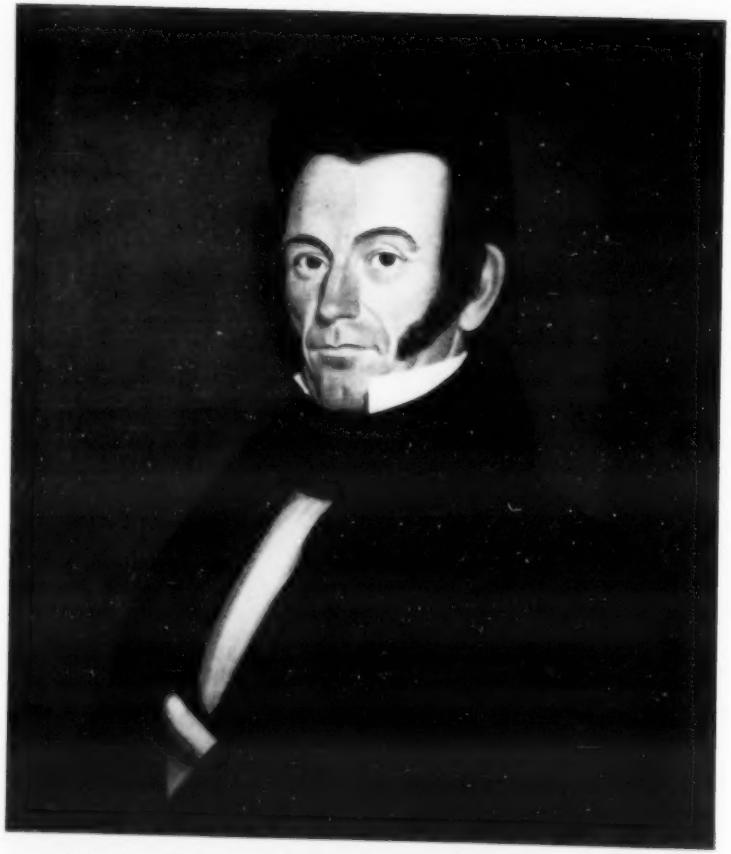


Fig. 3. GEORGE CALEB BINGHAM, *Portrait of John Thornton*
Kansas City, Mr. and Mrs. Charles P. Hough, Jr. Collection



Fig. 4. GEORGE CALEB BINGHAM, *Portrait of Sally Cochran McGraw*
Kansas City, Mrs. Frederic James Collection



Fig. 5. GEORGE CALEB BINGHAM, *Portrait of Hugh C. Ward*
Boston, Hugh C. Ward Collection

painting of the head seems somewhat more mature. The drawing is firm and competent, while the sense of structure betokens a keenness of observation and an ability to record what the eye has seen. The solid dome of the forehead, the soft fleshy quality of the cheeks, the recesses of the eye sockets, the sagging mouth, and the sharp chin contrasted with the flabby double-chin all are masterfully delineated. The artist's technical ability is obviously adequate to record his visual impressions. Yet above and beyond the mere technical facility there is an incisive character interpretation in Bingham's handling of the portrait of Mrs. Sappington. At the time this picture was painted Bingham, who was then twenty-three, had never to our knowledge been beyond central Missouri since his arrival there at the age of eight, and had had only the most cursory contact with painting. Yet one feels that here is a keen perception, and since it is the work of so young and so untutored an artist, the painting transcends that of a primitive and becomes the first step of an artist of unusual ability.

In 1835 Bingham was in Columbia, and it could well have been there, or at least early in his visit to St. Louis, that he painted the *Portrait of John Thornton* (Fig. 3). On the back of the canvas Bingham painted a small patch of white paint, and then with the butt-end of his brush, while the paint was still wet, inscribed it: "J. Thornton / Age 48. 1835 / Geo. C. Bingham, Pinx." As a signed portrait and an early one this is an important and significant painting. The head of Mr. Thornton is painted with the same intensity of observation and penetrating delineation of character that are found in the *Portrait of Mrs. Sappington.* Bingham has shown his masterful feeling for form, light, and color in such a tiny detail as the edge of the forehead, where a progression of tones from a warm reflected light through a cool, almost green half-light, to a warm full light constructs a form that has real existence in space. Yet despite the quality of the painting of this head, the artist shows his youth and lack of training by painting the thumb of the hand so awkwardly tucked under the lapel of the coat. Also, it is interesting to note that in this portrait one already finds the unique and characteristic mannerism of red shadows and greenish half-lights.

By 1839 Bingham had been to St. Louis, spent a few months in Philadelphia and New York, and had the experience of painting an extensive number of portraits. His *Portrait of Mrs. Eliza Pulliam Shackleford* (Fig. 6) shows a maturing style, softer and less primitive brush work, and more sophisticated design than had previously been the case. But there is no relaxation in the incisive portrait style. This painting, although unsigned, is dated on the small

piece of paper Mrs. Shackleford holds in her left hand. It reads: "To my children, when deprived of my council, forget not my precepts—shun vice, love virtue. Jan. 1, 1839." There is an exciting vitality to the picture and a force of character that make this rather plain pioneer mother truly handsome. The chisel-like modeling of the earlier pictures, although softened greatly, has lost none of its accuracy in detail, and is pleasantly relieved by the soft pink and silver bows of the fluffy white cap. It is interesting to note in this painting Bingham's use of an arbitrary light. Judging from the direction of the light which falls on the face, there is no particular reason for the spotting of the hands and the high-light on the collar between the ribbons—areas which become, as it were, islands of light. This mannerism, which has already been noted in his genre paintings, is one which is increasingly characteristic of his later portraits.

In these early subjects just mentioned, all of which predate any known genre paintings, can be seen the innate ability that made possible Bingham's success of the 1850's. His later portraits, however, show that he retained in this type of painting a direct approach to his sitter, thus producing likenesses of exceptional quality. Most of the gaucheries of the early period, as seen in the painting of the hands of John Thornton and Mrs. Shackleford, gradually disappear (although it must be admitted that Bingham was often rather careless in his drawing of hands), and costume details become softer and more subordinated to the features; the backgrounds are less strongly contrasted. There is an overall freedom in the brush work which shows Bingham to be more sure of himself—an accomplishment which has, of course, developed out of experience. One cannot deny, however, an unevenness in the portraits from 1840 on, but this was apparently directly related to Bingham's interest in the sitter.

That he was interested in *Sally Cochran McGraw* (Fig. 4), later the second wife of John W. Reid, one cannot doubt. Sally was born in Baltimore in 1844 and lived there until 1865, when she married and moved to Missouri. John Reid was a close friend of the McGraw family before he moved to Missouri; in fact, Sally (younger than he) was his "favorite little girl." By 1852 Reid was a practicing lawyer in Missouri and, through their mutual concern with matters political, must have known Bingham, and undoubtedly suggested to him, when it was announced that Bingham was going to the Whig convention in Baltimore, that he contact the McGraws. Reid may even have asked that he paint the portrait of Sally. The *St. Louis Intelligencer,* June 4, 1852, in a report of delegate Bingham's activities at Baltimore, stated that he remained

a little time thereafter in the interests of his art.[10] The painting of the *Portrait of Sally Cochran McGraw* could well have been part of that interest. The family has never held the tradition that the portrait was a Bingham, but in view of the historical facts, as well as on stylistic grounds, there can be little, if any, question concerning it. Apart from the red shadows, the cool tones in the flesh, and the off-shades of blue, red, and even orange in the costume, the sculptural modeling of the features is related to that found in the portrait of Mrs. Shackleford. Here, too, one sees clearly on both arms the arbitrary islands of light. This use of light is not inconsistent with that found in the artist's genre paintings.

By this time Bingham's portrait style was fully evolved and except on rare occasions remained relatively unchanged for the next thirty years. It was a style sufficiently based on form, structure, and visual perception, however, that endless could be the appealing portraits produced. One of the truly attractive ones is the *Portrait of Hugh C. Ward* (Fig. 5), painted in 1870 when the boy was seven years old. It differs little technically from that of Sally McGraw, but the exquisite beauty of the child's warm and open countenance against the gray-green background is sensitively felt by the artist. Hugh's coat is an almost neutral gray with the black braid and buttons describing on it a delicate pattern. This is one of Bingham's simplest and most restrained paintings, but its richness and directness place it among his most delicate and beautiful.

Within two years of his death, as if to prove that his perception was still keen and that his eye and mind had not grown dim or static, he painted the *Palm Leaf Shade* (Fig. 7). One could almost class this as a genre painting rather than a portrait of Margaret Nelson. It was not a commissioned portrait. Bingham spent some time during the summer of 1877 at the home of Thomas W. Nelson in Booneville, Missouri. He was fascinated one afternoon by the beauty of Maggy and the play of light and shadow as she sat fanning herself in the sunlight. He asked if he might paint her thus. The picture was in his studio at the time of his death, and was not disposed of until after the death of his widow, when this and other pictures were sold at Findlay's Art Store in Kansas City (administrator's sale, held March 25, 1893). The painting is recorded to have been sold at that time for ninety dollars,[11] having apparently been bought by the father of its present owners. This picture seems strangely unlike Bingham, yet the red shadows and the green tones of the flesh are unmistakably there. What is exciting about this portrait is Bingham's perception of light, but unfortunately, as with an impressionist painting, a black and white

reproduction fails to tell the story. The painting of the white dress and the sparkle of light and shadow over it is not only exceptional for Bingham, but is almost unparalleled in this country. Across this luminous sunlit figure falls the shadow of the fan. But within the shadow on the face and neck are the most delicate lights reflected from the white dress. It is strange to see in Missouri so obvious a *plein-air* painting, so direct an attempt to paint light, so sensitive a handling of colors and forms in light and shadow. Yet there is no mistaking it: it is American and it is Missouri. Bingham here, in a purely personal way, without tutoring, had faced the problems of impressionism. As the *Portrait of Mrs. Sappington,* painted when he had had little opportunity to draw inspiration beyond himself, is a credit to Bingham's artistic perception, so is the *Palm Leaf Shade,* since it illustrates equally the quality of his eye and the depth of his perception.

Since 1934, when the first exhibition of Bingham's paintings was held at the Museum of Modern Art in New York, our attitude toward American nineteenth century painting has greatly altered. The Karolik Collection brought to our attention a quality of nineteenth century craftsmanship which has necessitated a re-evaluation of the whole of this period. Bingham's work, too, needs a new critical analysis, for many of the points of view held in 1934 would probably not obtain in 1954. Today, also, Bingham perhaps seems less unique than he did twenty years ago. The carefully executed preparatory drawings by Clonney, Cole, Kensett, Lane, and Mount, to mention but a few, show that Bingham's procedure was shared by others of his contemporaries. An absorption in the quality of light so evident in the *Palm Leaf Shade* is apparent in the works of such a man as Eastman Johnson.

Thus in many ways Bingham may be less of a phenomenon than he has so often been presented, but the reawakened interest in his contemporaries has not eclipsed the significance or quality of "The Missouri Artist." If Bingham has been better known in the last few decades than some other American genre painters, better known, perhaps because his colorful portrayal of life beyond the Mississippi was almost unparalleled in his day, it does not necessarily follow that the full force of his artistic ability has even yet been fully appreciated. His artistic style, also, merits a re-evaluation in view of our recent attention to nineteenth century American painting.



Fig. 6. GEORGE CALEB BINGHAM, *Portrait of Mrs. Eliza Pulliam Shackleford*
Kansas City, Mrs. George Carlisle Shackleford Collection



Fig. 7. GEORGE CALEB BINGHAM, *The Palm Leaf Shade*
Kansas City, Mrs. Crawford James and Mrs. Wallace Trumbull

[1] *Canvassing for a Vote*. Acc. No. 54-9. Oil on canvas, 25⅛ x 30^{3}/$_{16}$ inches. Signed: "G. C. Bingham. 1852."

[2] Albert Christ-Janer, *George Caleb Bingham of Missouri*, New York, Dodd, Mead and Co., 1940, p. 61.

[3] Fern Helen Rusk, *George Caleb Bingham: The Missouri Artist*. Jefferson City, Mo., The Hugh Stephens Co., 1917, p. 54.

[4] The present location of the original of this letter is unknown. Because the letter is unpublished it is worth quoting in full. It continues:

> My *"County Election"* has excited more interest than any of my previous productions, and my friends, here, propose to raise a sum which will enable me to publish it, in superior style, upon a large scale.
>
> As I would prefer to have the design accomplished, if possible, through your agency, I would be pleased to receive information as to the probable cost of a plate about 22 by 30 inches in size, containing between 40 and 50 heads and figures, and executed in the best style of line and mezzo-tinting. It is my intention, as soon as the picture is entirely completed, to send you a Daguerreotype, which will give you a correct idea of the grouping, expression, etc.
>
> I have perceived marks of decided hostility towards myself, in a recent number of the American Art Union Bulletin, I apprehend, however, no injury from its covert assaults. If I am not mistaken, the sins of the institution of which it is the organ, have accumulated to such an extent, as to render its speedy dissolution inevitable, unless prevented by a timely reformation.
>
> When may I expect to see your print of the *"Raftmen at Cards,"* and also the *"Emigration of Boone"?*
>
> Expecting to hear from you soon, I remain
>
> Gent
> With great respect
> Your obt. Svt.
> Geo. C. Bingham
>
> P.S. Please present my best regards to Mr. Mount when you see him.
> G. C. B.

[5] Nos. 21 and 65 are illustrated in Christ-Janer, *op. cit.*, figs. 43 and 52 respectively.

[6] Rusk, *op. cit.*, p. 117.

[7] The Museum of Modern Art, *George Caleb Bingham: The Missouri Artist;* 1811-1879 (Exhibition Catalogue, New York, 1935), p. 15.

[8] Christ-Janer, *op. cit.*, pp. 17-18.

[9] *Ibid.*, pp. 22-23.

[10] Rusk, *op. cit.*, p. 58.

[11] *Ibid.*, p. 107.

BANDINELLI, RIVAL OF MICHELANGELO

By W. R. VALENTINER

– I –

THE TWO gigantic statues before the Palazzo Vecchio in Florence, the *David* by Michelangelo[1] and the *Hercules Subduing Cacus* by Baccio Bandinelli (Fig. 4), symbolize the Janus face of the Renaissance, illustrating as they do the positive and negative elements which every great epoch contains. The *David* is the expression of the noblest spirit of fighting youth, a spirit kindled by supernal aspirations, the *Hercules* that of satanic power, slaying mankind with bestial brutality. The idea behind both subjects was the same: liberation from evil. But the character of the two sculptors was such that their works resulted in a divergent expression of idealistic and demoniac forces. As Thomas Mann has shown in his *Dr. Faustus,* every creation contains not only good, but also destructive elements, which oppose one another. What has been said of great individuals can also be said of great epochs.

Michelangelo had no greater enemy than Bandinelli, who learned from him, then turned against him. The latter had managed to steal the commission for the *Hercules* group, which Michelangelo had hoped to execute. Bandinelli was to be sufficiently punished for his intrigues. As Michelangelo had been praised in dozens of sonnets for his sculpture in the Medici Chapel, so, conversely, was Bandinelli, after the completion of his work in 1534, denounced by the whole artistic world of Florence in a corresponding number of sonnets. No one was more impertinent in his criticism than Cellini, who belonged to Michelangelo's party. The incredible verbal battle he fought against Bandinelli in the presence of the Grand Duke Cosimo I is too revealing of Florentine Renaissance spirit not to be repeated here.

> You must know, Cellini addressed Bandinelli, that it pains me to point out the faults of your statue. I shall not, however, utter my own sentiments, but, shall recapitulate what our most virtuous school of Florence says about it. . . . It says that if one were to shave the hair of your Hercules, there would not be skull enough left to hold his brain; it says that it is impossible to distinguish whether his features are those of a man or of something between a lion and an ox; the face, too, is turned away

> from the action of the figure, and is so badly set upon the neck, with such poverty of art and so ill a grace, that nothing worse was ever seen; his sprawling shoulders are like the two pommels of an ass's pack-saddle; his breasts and all the muscles of the body are not portrayed from a man, but from a big sack full of melons set against a wall. The loins seem to be modelled from a bag of lanky pumpkins; nobody can tell how his two legs are attached to that vile trunk; it is impossible to say on which leg he stands, or which he uses to exert his strength; nor does he seem to be resting upon both, as sculptors who know something of their art have occasionally set the figure. It is obvious that the body is leaning forward more than one-third of a cubit, which alone is the greatest and most insupportable fault committed by vulgar commonplace pretenders. Concerning the arms, they say that these are both stretched out without one touch of grace or one real spark of artistic talent, just as if you had never seen a naked model. Again, the right leg of Hercules and that of Cacus have got one mass of flesh between them, so that if they were to be separated, not only one of them, but both together, would be left without a calf at the point where they are touching. They say, too, that Hercules has only one of his feet underground, while the other seems to be resting on hot coals.[2]

Bandinelli, so the story goes, burst out, "Ah, you slanderous tongue! Why don't you speak about my design?"

Cellini retorted, "A good draughtsman can never produce bad works; therefore I am inclined to believe that your drawing is not better than your statues."

Here, we believe, Cellini was wrong. Bandinelli was well aware of the merits of his work when he spoke of its design. *Disegno* had a two-fold meaning in the Italian of the period. It meant "draughtsmanship," and also "composition" or "construction." In both respects Bandinelli was superior to Cellini. As many of his excellent drawings show—some of which have formerly been mistaken for Michelangelo's—he has his own, very pronounced style and was able to express an amazing variety of ideas with forceful strokes of the pen, or in red and black chalk; while Cellini's drawings appear, in comparison, thin and goldsmith-like, lacking the rich illustrative quality of Bandinelli's compositions. The latter also builds up his sculptures more consistently and with more constructive sense than Cellini. The outlines of Bandinelli's sculptures are clear and fluent, not angular and hampered, as Cellini's. Their detail is subordinated to the expression of massive volume, while Cellini is inclined to overwork the detail and has little feeling for relief planes or cubic solidity, as is especially obvious in his relief of the *Nymph of Fontainebleau* in the Louvre. It is true that in his *Hercules* Bandinelli sacrificed anatomical correctness, in some instances, but this was probably done consciously, since he had an



Fig. 1. HERE ATTRIBUTED TO BANDINELLI, *David Killing Goliath*
New York, Private Collection



Fig. 2. BACCIO BANDINELLI, *The Ark of Noah (pen drawing)*
Chantilly, Musée Condé



Fig. 3. BACCIO BANDINELLI, *Cain Slaying Abel (pen drawing)*
Paris, Louvre

exceptional knowledge of anatomy and stressed the study of it, as we see from the two engravings by Eneo Vico which show his studio filled with pupils who draw from classical casts or from life models.

No one can deny that the towering pyramid of the *Hercules* group is impressive in its simple outlines and clear-cut solid mass which rises from its complicated intertwined forms. It is architecturally better conceived than Cellini's *Perseus* with its spider-like extension into space. Modern photography has shown how well Bandinelli's group stands up against the silhouette of the Uffizi Palace, closing its perspective avenue with a strong and essential accent.

Since, however, we have to do with an example of individualistic and realistic High Renaissance art in which the artistic personality was glorified, we must judge not only its formal side, but also consider its content in accordance with the aims of its master. Men felt themselves then still in the center of the world, and the artist pushed his own personality forward in his creations to a degree unknown to the collective, impersonal religious art of the Middle Ages. We are, therefore, justified in judging the artist from the point of view he wished: that is, from the character behind his work, and we can well understand how his contemporaries took the departure for their criticism from that, all the more so since the artist was still living among them.

Even today we are repelled by the horrible types of Bandinelli, with their low brows, grimaces, and overgrown beards; by the representation in gigantic dimensions of coarse stupidity and brutality in action. That such representation is not an isolated case in the artist's work can easily be proved; there is more than one composition, especially among those of which the subject was selected by the artist himself, which reflect only too manifestly Bandinelli's character as it is described by Vasari and Cellini.

If we study, for instance, a drawing as excellent from a formal point of view as the *Ark of Noah* (Fig. 2; Chantilly), or the one representing *Cain Slaying Abel* (Fig. 3; Louvre) (in which the fine landscape background indicates a new tendency in the art of Michelangelo's followers), we note that the figures most interesting to Bandinelli are the ugly Noah, or the dreadfully visaged Cain with his distorted face and body, a type so base and mean as could never have been imagined by Michelangelo. It is typical that God the Father in the latter drawing has the features of Bandinelli himself. He was a man full of vanity and conceit, traits which made it possible for him to survive such devastating criticism as Cellini's which might have driven a more sensitive artist to suicide.

While we do not know any self-portraits of Michelangelo (except a few symbolical ones in some of his compositions), Bandinelli was prone to represent himself in sculpture and painting, and also took care to inscribe his name prominently on most of his marble statues. One of his *Self-Portraits,* a marble relief now in the Museo Nazionale, was, strange to say, found in recent times inside the pedestal of the large statue of God the Father in Santa Croce, when the statue was removed from the altar of the Cathedral.[3] Supposedly the sculptor wanted to insure his connection with this, unfortunately, not very successful work, which he did not sign, possibly because of its holy subject. Otherwise he inscribed his sculptures wherever it was possible; in the case of the *Laocoon* (Uffizi), which was only a copy after the original in the Vatican, adding even his title, Knight of the Order of Saint Jacques (*Santi Jacobi eques*), to the inscription.

Cellini, obviously prejudiced, tells us that Bandinelli had the ugliest face in existence, referring most likely more to its expression than lineaments. Bandinelli represents himself as handsome, with regular, although quite expressionless features, a pompous High Renaissance type with carefully groomed hair and long, curly beard (Fig. 8).

Bandinelli's relationship with Michelangelo might profitably be studied through the Freudian method. While hating the great master, he longed to be recognized by him. As a pupil of Rustici, a friend of Leonardo da Vinci, Bandinelli was in his youth thrown into the camp of Michelangelo's adversaries. Vasari thought the root of his dislike lay in his friendship with Leonardo's pupils; but it was obviously in his nature to bear rancor against one greater than himself.

More than anything else, Bandinelli studied Michelangelo's work, particularly his drawings; and the cartoon of the *Bathing Soldiers,* exhibited in the Palazzo Vecchio, was one of the favorite models of his early period. Then it happened that one day he went secretly to the place where the cartoon was hanging—so Vasari tells us—and in a moment of rage cut it to pieces, carrying some of the fragments home with him. It is true, as we learn from other sources, that Bandinelli was probably not responsible for the wanton destruction of the famous cartoon; yet the fact that he could have been accused of the deed, shows the deep-rooted jealousy, which created in him the mixture of admiration and hate, characteristic of eccentric, distorted love.

He sought to injure Michelangelo at every point, his maliciousness being beyond bounds, if we believe Vasari, who was well informed. For example:

> Baccio managed to persuade the Duke that he should demand from Michelangelo certain pieces of marble which the latter had in Florence, when he in his turn obtained them from the Duke; now among these marbles were some which Michelangelo had sketched, and a statue which he had brought to a considerable degree of forwardness; but of all these Baccio took possession, portioning out and cutting up all he could find, believing that in this manner he was avenging himself on Michelangelo, and doing him displeasure.

What would it have meant to the world if those marble blocks, sketched in by Michelangelo, had been preserved!

Yet Michelangelo had done him no harm, except that he may have expressed some honest opinion of Bandinelli's work when the latter asked for it. When Bandinelli had completed a work he believed outstanding, he was anxious to learn from mutual friends what Michelangelo thought of it. Thus, when he had painted a *Deposition of Christ,* he exhibited it in the shop of a goldsmith where Michelangelo would pass and see it. Michelangelo studied it carefully, but his criticism was not favorable. He said he was amazed to see Baccio, who was so good a designer, paint a picture so crude and destitute of all grace. He added that he had known no painter, however miserable or ordinary he might be, who did not execute his pictures in a better manner, and declared that painting was not an art for Baccio. Bandinelli accepted the judgment and in the future had his pictures executed from his cartoons by a trained painter.

Even in small matters Bandinelli liked to imitate Michelangelo. It was the great master's weakness to attach much importance to his family pedigree, tracing his name back to a noble family of the Middle Ages. While Michelangelo had certain proofs for his claim, Bandinelli had none whatever when he changed his name in his maturity from De Brandini to that of Bandinelli, announcing that he was related to this old family of Siena.

The tendency to ape the great master continued to the end of his life. When Bandinelli learned that Michelangelo was working on a *Pietà* intended for his own tomb, the former started at once upon the same subject, purchasing a tomb in S. Annunciata for himself and his wife, where his *Pietà* was to be placed.

It is interesting that in his criticism of Bandinelli's painting, Michelangelo touched upon both content and form in Bandinelli's work. He called the composition "destitute of all grace," which we might translate as "common and vulgar," and, in addition, criticized the careless execution. It is a mistake to think that in judging other artists' work Michelangelo was only interested, as most artists are, in the formal aspects. He was naïve enough (and this was

undoubtedly his strength) to be able to judge also the moral attitude expressed in an artist's work. His statement after studying Donatello's *St. Mark* at Or' San Michele is well known: "The goodness expressed in the head is so convincing that one would believe every word this preacher must have said."

Thus, we feel, behind this criticism of Bandinelli's work, some of the far more exaggerated criticism which Vasari and Cellini expressed in blaming Bandinelli's character ("the defects of his nature," as Vasari says) for any lack in his artistic accomplishments. From this point of view, even we today, who have learned to use a different measure, cannot help discerning the vast human difference between Michelangelo and Bandinelli, as expressed in their works.

The reason that Michelangelo appeals to the whole world, and not only to those who can appraise his formal mastery, lies in the profound and touching sentiment with which he imbues even the least significant figure in his creations, ennobling mankind through the courage with which the individual bears the tragedy of life. For the same reason Bandinelli's works, with the repugnant and animal-like conception of his figures, and the spiritual emptiness of his compositions, will always be resented by those who accept Michelangelo's moral standard. This, however, should not blind us to the fact that his art, from a formal consideration, is an important factor in the development leading towards the Baroque, from another direction than Michelangelo's.[4]

– II –

Even the greatest, who follow their own way consistently without being perturbed by any adverse movements of their own time, did not always attain the highest level in their art. For unbalanced natures, like Bandinelli, who are apt to be influenced from all sides, a pure expression of original art, which we expect from a masterpiece, is exceedingly difficult. Bandinelli grew up under the shadow of two geniuses, Michelangelo (to whom he inclined by nature) and Leonardo, whose spirit was transmitted to him by his teacher Rustici. Like the Mannerists, with whom he has much in common, he vacillates between imitating the great ones, and opposing them with new, unclarified ideas, which he feels in germination but not yet developed enough to overthrow the powerful rule of the current leaders.

This uncertainty produces in him a sense of inferiority, which shows itself in his bombastic behavior and in his tendency to overreach himself in sculp-

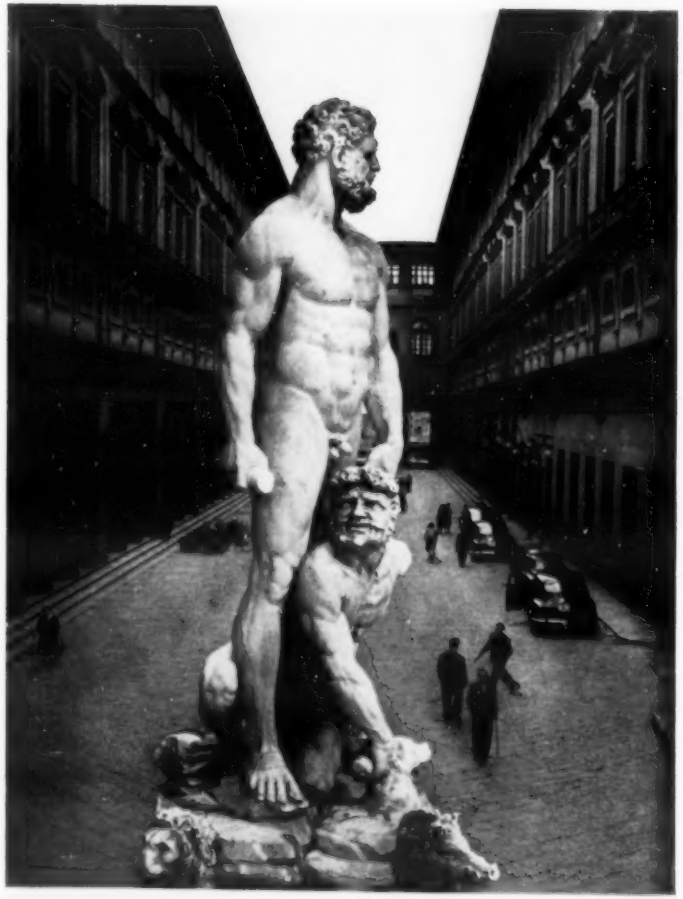


Fig. 4. BACCIO BANDINELLI, *Hercules Subduing Cacus*
Florence, Piazza della Signoria



Fig. 5. BACCIO BANDINELLI,
Relief on the Monument of Giovanni delle Bande Nere
Florence, Piazza di San Lorenzo



Fig. 6. BACCIO BANDINELLI, *Christ's Body Carried to the Tomb (pen drawing)*
Paris, Louvre



Fig. 7. Detail of Figure 5

tures of gigantic size. (Cellini did not differ in this respect, but fortunately for him, no one could criticize the *Gigante* he created in France, since it was never finished, or the *Mars,* so large that the girl of his young assistant could hide in its head!) These "giants" like the *Hercules and Cacus,* and several lost statues of which Vasari speaks, or even the more than life-size statue of *God the Father* in the courtyard of Santa Croce and his two late *Pietàs,* were no great successes. In spite of Bandinelli, Cellini, Amanti, Giovanni da Bologna and Sansovino, there was only one who could create "giants."

The exceptional gifts which Bandinelli undoubtedly possessed are shown to advantage, not where he tried to rival Michelangelo, but when he restrained himself by harking back to ideas which the master had at one time entertained, then later abandoned. In addition, Bandinelli successfully cultivated a field of his own which had little interest for Michelangelo: the bronze statuette, in which, as we shall see presently, the new formulas of the coming Baroque age were presaged.

The development of the many-figured, storied, high relief of the Greeks and Romans, which had always been before the eyes of the Renaissance master in the form of sarcophagi, temple and arch friezes, had entered a new phase, in the Trecento and Quattrocento, with Nicola Pisano and his followers, a phase which ended with Michelangelo's *Battle of Centaurs and Lapiths,* executed about 1493. After this wonderful, youthful creation, the great master did not follow the formal ideas expressed in it, but directed his efforts for the future into another channel, the individual, free-standing figure. It was only in his battle cartoon for the Palazzo Vecchio and in his paintings of the Sistine Ceiling that he was forced, more or less against his will, to give consideration again to the narrative relief representation; but even here the tendency of separating the individual from the mass is clear enough.

Bandinelli's excellent relief compositions, such as those on the monument of *Giovanni delle Bande Nere* in the Square of San Lorenzo (Figs. 5 and 7), on the tombs of Leo X and Clement VII in S. Maria sopra Minerva, Rome, and in many of the drawings he has left us, continue the early battle relief of Michelangelo, while in his masterpiece of relief sculpture, the choir screen of the Florence Cathedral (Fig. 9), he translates the Biblical and decorative figures of the Sistine Ceiling into stone. In both instances, new elements, pointing to the Baroque style, have been integrated in the compositions.

In Michelangelo's *Centaur* relief, the center, with the figure of Apollo, is stressed; around it the warriors are grouped in *contrapposto* movements, as in

a circle. Bandinelli presents a movement somewhat more in the style of Roman sarcophagi, developing it from one side to the other, or from both corners to the center, as in the relief on the monument of the Piazza San Lorenzo. This relief (Fig. 5) is divided into two sections. The action starts simultaneously from the right and left corner; and in the middle, two figures, the nude seen from the back, and the bearded man in armor seen from the front, push the motion back in a counter movement to the corners. As an example of drawings of this style we reproduce one in the Louvre (Fig. 6), representing *Christ's Body Carried to the Tomb.* Here the center is likewise filled by two diverging figures, Christ turned to the left, the man holding Him to the right, and the greatest contrapuntal movement develops again from the corners to the center, as expressed in the gesticulating lamenting women.

These differences, as well as the stress upon diagonals, presage the Baroque as much as does the tendency towards a two-dimensional development, that is, one from side to side, although the individual figures are still conceived in the full roundness and depth movement of the Michelangelo manner.

The setting of the nudes against the sharp moldings of the architecture—in the choir screen reliefs (Fig. 9)—contrasting the softness of living flesh with cold stone is, of course, also taken from Michelangelo. But while in the Sistine Ceiling the figures of youths move freely in front of the architecture, they are, in Bandinelli's compositions, compressed into the narrow space of the frames, overcutting them on all sides. This overcutting of the frame by a human figure, as a means to create greater illusion, has been used in relief sculpture almost from the time the human figure became a subject. To cite an example, we find it in Greek sculpture of the fourth century B.C., on the columns of a Temple from Ephesus (British Museum), where youths walk on the moldings of the bases. Roman and medieval sculptors followed the example. Arnolfo di Cambio, for instance, places his angels on the Tabernacle in S. Paolo Fuori le Mure in such a way on the lunettes that they overcut the triangular frames. But rarely before the Baroque sculpture of the seventeenth century do we find them so completely covering the moldings as in Bandinelli's screen reliefs, thus bringing the figures before the front plane of the relief and producing an astonishing illusion of actuality.

We observe, in the different epochs of sculpture, a change from works with closed forms to those of open forms, and vice versa. Generally those sculptors who are by nature more prone to work in stone or marble, prefer closed forms and will flourish in periods when such forms are congenial to the conception



Fig. 8. BACCIO BANDINELLI, *Self-Portrait*
Paris, Louvre



Fig. 9. BACCIO BANDINELLI,
Relief from Choir Screen in Cathedral
Florence, Museo dell'Opera del Duomo



Fig. 10. BACCIO BANDINELLI,
Hercules and Cacus (wax model)
Formerly Berlin Museum



Fig. 11. BACCIO BANDINELLI,
Adam and Eve
Florence, Bargello



Fig. 12. Different view of Figure 10

of their time, like the sculptors of the High Middle Ages, or like Michelangelo.

Those who are by nature sculptors in terracotta or bronze prefer open forms, in accordance with the ideals of their time, like Bernini or Rodin. (In the case of this great master of terracotta and bronze, we find it difficult to admire his marble sculptures which, contradicting the hard material, appear created out of foam.) Bandinelli was a transition master and tried his skill in both marble and bronze, but as he was inclined towards expression in open forms, he was rarely successful in the marble statue. Lacking the deep emotion of Michelangelo, his figures do not recoil as though twisted in torture around themselves, but expand towards space, corresponding to the extravert character of the artist, who is only able to convey exterior action and fails when he seeks to convey thoughtfulness in a quiet pose, as in the seated figure of *Giovanni della Bande Nere*. The Florentines made fun of this statue, saying that the general was sitting because he had grown tired of standing holding his heavy lance.

Bandinelli's groups, such as the *Adam and Eve* (Fig. 11, Bargello) or the *Bacchus and Ceres* (Boboli Gardens), are relief-like, not intended to free themselves from the wall behind, as Michelangelo's figures, but subordinating themselves to the flatness of the wall which they decorate. Their silhouettes are open, their extremities freed from the body; they are developed more towards two dimensionality than towards depth, and while they do not quite relinquish the movement around themselves in accordance with High Renaissance style, the turning does not exceed more than half-circle, not the complete serpentine revolution of Michelangelo's statues. In some of the earlier marble sculptures, such as the *Orfeo* of the Palazzo Medici or the *Bacchus* in the Pitti, a certain youthful verve justifies the outstretched arms, the forward striding legs, but in the later groups, mentioned above, the movements of the figures become lame and uninteresting.

The *Hercules and Cacus* group is a case by itself. In the compact, closed forms, Bandinelli imitated Michelangelo's concept because he obviously wished to defeat the master in his own field. The reason Michelangelo was anxious to execute the group was that, as he declared himself, he felt there were some faults in the *David* due to the marble given him, which had been blocked out by the fifteenth century artist Agostino di Duccio and then left unfinished. Agostino was a master of relief sculpture; and Michelangelo had, to some degree, to forego his desire to create a free plastic figure, seen from all sides, because of the shallowness of the block.

The result is that the *David,* compared to the *Hercules* group, has still a

hidden fifteenth century relief-like quality, and appears almost thin next to the heavy mass of Bandinelli's sculpture beside it. The best view is from the front, while the *Hercules* group can be seen equally well from all sides. It is a question, however, whether Bandinelli would have been capable of creating this all-around aspect without having seen Michelangelo's later works, with their full and massive roundness and their strong depth movement, especially those of the Medici Chapel (1524-1532). Michelangelo had made a model for the *Hercules* group (Casa Buonarroti) which discloses his own advanced style. It proves that he would have made a work infinitely greater than Bandinelli's since he would have infused it with human qualities, the absence of which proves so disturbing in his rival's creation. Of his *bozzetto,* it has been rightly said, "Aus ihm strahlt ein wahrhaft pergamenisches Pathos."[5]

In fairness to Bandinelli it must be pointed out that his model for the *Hercules and Cacus,* formerly in the Berlin Museum (now in Russian possession), greatly surpasses the finished group from a formal point of view (Figs. 10 and 12). It is not only more powerful, but also much more in Bandinelli's own style, showing the figure in furious action, which breaks up the masses through openings in the silhouette; developing, also, the movement less toward the depth than Michelangelo's group, but sideways, and in an extraneous manner. As frequently happened, even to outstanding masters, the model is superior to the completed work, since it is created on the spur of the moment, with an intensity which could not be sustained through the long period of elaborate execution in large size. Bandinelli was, however, right in not using this model for his statue. It would have been unbearable, in a sculpture of enormous proportion, to witness the actual moment of murder of the most dastardly kind, trampling a human being into the ground with relentless blows of a heavy club. Bandinelli selected, therefore, the moment of pause after the subduing of Cacus; but, unfortunately, as a man of vehement action, he could not impart sufficient life to the quiet pose.

In his biography of Bandinelli, Vasari speaks frequently (and rightly) with high praise for the models and small bronzes executed by the artist. One he cites in connection with the work Bandinelli did on the occasion of the entrance of Pope Leo X into Florence in 1515. Shortly afterwards Baccio brought the Pope in Rome a very beautiful model of a *David*:

> The figure is nude, and having the giant Goliath beneath his feet, is in the act of striking off the Philistine's head. Now Baccio had prepared this model with the intention of subsequently executing it in bronze or marble for the



Fig. 13. BACCIO BANDINELLI, *Jason*
Florence, Bargello

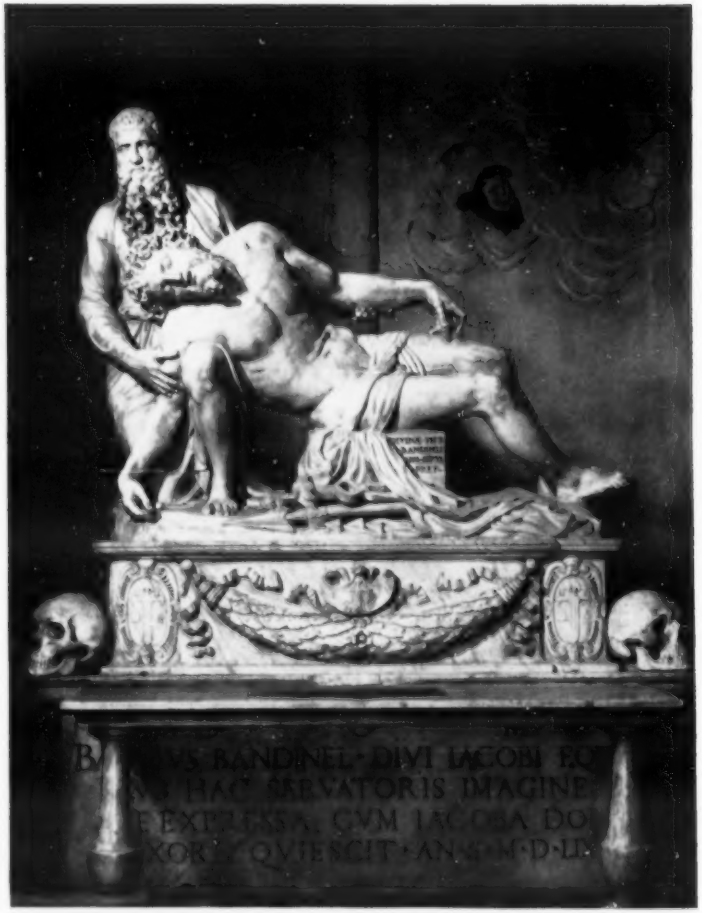


Fig. 14. BACCIO BANDINELLI, *Pietà*
Florence, SS. Annunciata



Fig. 15. BACCIO BANDINELLI,
Samson Killing the Lion (pen drawing)
Paris, Louvre



Fig. 16. BACCIO BANDINELLI, *Bull (black chalk)*
Paris, Louvre



Fig. 17. BACCIO BANDINELLI,
Donkey (black chalk)
Paris, Louvre

> court of the Medici Palace in Florence, intending to place it exactly where the David of Donato had originally been, but which had afterwards been carried off when the palace of the Medici was despoiled, and had been placed in the palace of the Signoria. The Pope praised Bandinelli, but not finding the time suitable for causing the work to be executed, his holiness despatched the artist to Loreto. . . .

I believe that this model is preserved to us in the bronze statuette reproduced here (Fig. 1), of which a second example with broken off sword is in the collection of Gustave de Rothschild, in Paris.[6] The motif, as Vasari described it, is most unusual for the sculpture of the period, and the composition agrees well with the earlier works of Bandinelli. The slender youth, and his pose, occur in some of the artist's drawings, for instance, in the *Samson Killing the Lion,* in the Louvre (Fig. 15). Most characteristic is the triangular construction, presenting an excellent view from all sides; all the lines ascending straight to the top, and slightly oblique; while, in the lower part, they diverge in different directions. The same scheme appears in the model for the *Hercules* group and, with variations, in the finished composition. The straightness of these vertical lines differs markedly from Michelangelo's curves, which envelop and close his statues.

Bandinelli perceived the opportunities afforded by terracotta and bronze for creating a transparent skeleton with lively, broken up silhouette. Scarcely any of the Renaissance bronze sculptors, before him, followed through the idea of the perforated form with such effect: which is why we may be inclined to date such bronzes as the *David* statuette much later than they are, in actuality. What Bandinelli strove for, in vain in his marble sculptures—to liberate his figures from the solidity and heaviness of the material—he attained to perfection in his bronzes, of which an impressive series are in the Bargello and the *studiolo* of Cosimo de' Medici in the Palazzo Vecchio (Fig. 13). Here the pleasure in external action results in excellent effects. Lightly turned in their bodies, the figures are not tortured, like Michelangelo's, but expand into space, including their surroundings in their orbit, with extended arms and lightly stepping feet; preparing, in the effortlessness of their movements, for the élan and heavenly swing of Giovanni da Bologna's *Mercury.*

Bandinelli, however, never relinquished his efforts to attain similar effects in marble. As we have seen, he created, in his last year, a *Pietà* in rivalry to Michelangelo, the result being completely opposite to that produced by the great master. This *Pietà* (Fig. 14) has all the characteristics of a Mannerist work and can be better understood if compared with the work of such painters as Pon-

tormo or Rosso. It has the unstable composition of the former's *Descent from the Cross,* in S. Felicita, Florence (1526-1528) and the latter's *Pietà* (1540) in the Louvre, which Dvorak[7] in the first definition of Florentine Mannerism has described well. The precarious position of the two figures, Christ and Joseph of Arimathia, is such that, if only momentarily altered, the entire group would collapse. Christ is placed, not very comfortably, with His hip upon a small square block, His body slightly turned to the front, the upper part supported by Joseph, who holds his knee under Christ's shoulder. The composition is deliberately unbalanced, forming a triangle; with a vertical at the left; a horizontal at the bottom; and a long diagonal running from the head of Joseph to Christ's feet, so that it appears that Joseph might soon be pushed over the edge. In its relief-like quality it differs, again, completely from Michelangelo's style, whose *Pietà,* created at about the same time, has the full, compact forms which Bandinelli tried to avoid. Although Bandinelli's *Pietà* is finished and worked out to the last detail, as in the hair of Christ and beard of Joseph (who again resembles the artist), it completely lacks (perhaps indeed for just this reason) the deep emotional impact of Michelangelo's last work, which is all the more affecting because its message is left partly incomplete, like the end of a sentence broken off by death. Before Bandinelli's Christ, whose body is so carefully and correctly modeled, we feel one of the sculptor's essential deficiencies, that his bodies never project any sensuousness while Michelangelo's figures, even the most ascetic, are instinct with it, creating that tension and life-enhancing sympathy which only the greatest art can communicate.

– III –

Bandinelli did not take life and work as seriously as Michelangelo. After he became rich, thanks to his astute business instinct, he acquired several beautiful estates, and lived for the greater part in a country place which the Duke Cosimo gave him. He did not sculpt much any more, but he did not live in peace either. In accordance with his temperament, he enjoyed himself "by going to law for all kinds of matters, living in a perpetual succession of law suits, seeming to delight and triumph therein" (Vasari).

Country living had at least one advantage, in that it stimulated an unusual interest in nature and animals, which we find one way or another transferred into his art. In some of his drawings (Fig. 3) there is a connection between the figures and surrounding landscape, and in some of his reliefs the figures are set off by trees or bushes (Fig. 5). The composition of *Adam and Eve*

(Fig. 11; Bargello) which now seems to fall apart, was originally held together by a large fig tree in the center, as the model proves.

Michelangelo never experienced a restful life in the country. It is true he sometimes stayed in Carrara, to cut stones in the quarries, but this was related to his work. He was there surrounded by stones, as in his city abode. He was by nature a cultivated city man and only interested in the inner life of human beings, not the unknown one of animals. Nature was excluded from his world.

It was an understandable reaction that artists should return to the study of nature, which Michelangelo had turned his back upon, when his influence was subsiding. The greatest of all followers of Michelangelo, Giovanni da Bologna, who ruled the art of Italian sculpture in the second half of the sixteenth century, was inclined toward genre and animals, many of which he executed in bronze statuettes. But, from the fact that Bandinelli made drawings of animals on his farm, we may conclude that he anticipated Giovanni da Bologna in this respect. During his lifetime, the large pig carried on the shoulders of a peasant in the relief of the San Lorenzo monument (Fig. 7), had already become famous because it was said to have been done in derision of an enemy, Baldassare da Pescia. It is, indeed, a splendidly observed animal, represented—not without humor—in such a way that the tail and back touch the brow of the gentleman following, in whose portrait we may recognize the aforesaid Baldassare.

We believe justified the attribution to Bandinelli of a large bronze statuette of a bull, in the Bargello (Fig. 19). The solidity of forms and sharply outlined details of bones and muscles coincide with two chalk drawings in the Louvre, one showing a similar bull in profile (without head), and another seen partly from behind (Fig. 16).

This bull differs from Giovanni da Bologna's animals: it has none of the easy turn of his small bronzes of cattle (Fig. 18), which show the elegance of his style in even so heterogeneous a subject; it stands, instead, straight, facing in one direction, the legs heavily planted on the ground, not conceived towards the round but stressing diagonal lines as in Bandinelli's relief sculpture. The more cultivated and pleasing Giovanni da Bologna had, in his repertoire, a great variety of charming animal sculptures such as peacocks, eagles, hawks, dogs, deer, monkeys, jumping horses, lively cows, fighting lions, etc. Those we know from Bandinelli are but few: bulls, oxen, pigs and donkeys (Fig. 17); and all, in their rendering, expressive of this crude and heavy-handed extraordinary rival of Michelangelo.

[1] The original is now in the Accademia.

[2] *Autobiography of Benvenuto Cellini,* translated by John Addington Symonds.

[3] F. Schottmüller, *Die italienischen und spanischen Bildwerke,* Kaiser Friedrich Museum, Berlin, 1913, p. 149.

[4] The only attempt to characterize Bandinelli's art is made by A. S. Brinckmann in his excellent work on *Barocksculptur,* 1919, I, 106. A. Venturi, *Storia dell'Arte,* 1936, X, 2, pp. 187-240; O. Fischel (Thieme-Becker); P. Schubring, *Hochrenaissance,* 1926; and so on, do not touch the essential problems.

[5] F. Kriegbaum, *Münchener Jahrbuch der bildenden Kunst,* 1952-1953, p. 10, where a good photograph of it is reproduced.

[6] Reproduced in W. von Bode, *Die italienischen Bronzestatuetten der Renaissance,* n.d. III, 120 ("Italian artist, *ca.* 1570").

[7] M. Dvorak, *Geschichte der italienischen Kunst,* 1928, p. 164.



Fig. 18. GIOVANNI DA BOLOGNA, *Bull*
New York, Private Collection

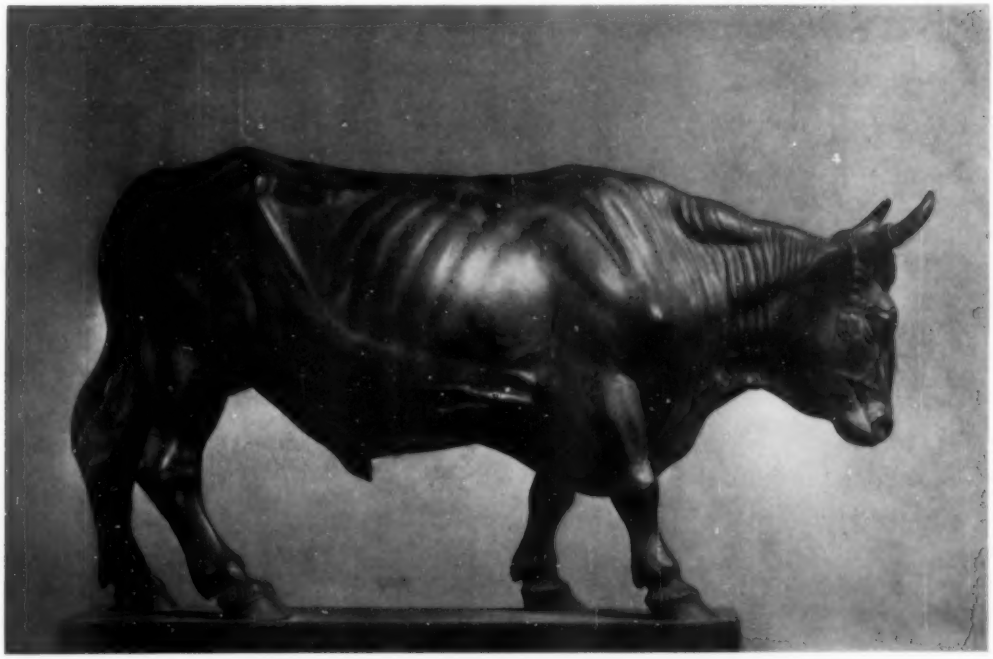


Fig. 19. HERE ATTRIBUTED TO BANDINELLI, *Bull*
Florence, Bargello



Fig. 1. JOSEPH WRIGHT OF DERBY, *Matlock High Tor by Moonlight*
The Detroit Institute of Arts

SHORTER NOTES

AN ENGLISH LANDSCAPE BY JOSEPH WRIGHT OF DERBY

By CHARLES E. BUCKLEY

IN recent years the study in England of eighteenth century British painting has been greatly furthered by the appearance in exhibitions of important but unfamiliar works from both public and private collections and by the publication of authoritative critical studies.[1] Together these have gone far toward revealing the variation and richness which exists in the field and they emphasize that British painting should no longer be studied through portraiture alone. In this country, allowing for the obvious fact that our resources are no match for those available in England, exhibitions containing important examples by even the foremost artists of the period are still the exception, while the interesting secondary figures, whose work should be taken into account for an understanding of the century and whose names were familiar in their day, have been generally neglected. As for an exhibition evaluating the century as a whole, it is doubtful if one has ever been held in this country.

Last winter the Smith College Museum of Art organized an instructive exhibition devoted to a British artist, active in the second half of the century, whose artistic personality, long neglected, is now being slowly recast. The exhibition was planned to introduce him for the first time to an American public and also to relate one of his landscapes, purchased by the Museum in 1950, to a number of his pictures in American collections. This landscape (Fig. 2),[2] which seems so surprising as the work of a British artist, is by Joseph Wright (1734-1797), commonly known, even during his lifetime, as "Wright of Derby," in reference to his native city where he lived throughout much of his career.

The subject of the picture is that of a coastal cavern in the vicinity of Naples as it appeared toward evening with a hazy Mediterranean light softening the

sharp contours of the rocks. This was a subject that intrigued the artist for some time after his return to England, for there are several versions extant in which it appears at different times of the day. The largest and most important of these known versions exactly repeats the composition of the pendant to the Smith College picture, with the exception of a company of banditti introduced into the romantic setting in a manner reminiscent of Salvator Rosa or Joseph Vernet, with whose work Wright must have been familiar.[3] The Smith College picture is dated 1774 and therefore must have been painted not long after he had returned from Naples to Rome in the autumn of that year.

In addition to the cavern landscape, the exhibition consisted of twenty works, but, because Wright is still a rare artist in this country, only six of these were paintings. For the rest of the exhibition, the Museum relied upon the mezzotints of high quality and of large format which were engraved after Wright's pictures by leading engravers of the period who, very likely, were attracted alike by his choice of unusual subjects and by his fondness for strongly opposed lights and darks suggestive of one of the chief characteristics of their own medium.[4] By including these mezzotints something of the range of his subject matter and its personal treatment could be gauged.

Like many of his contemporaries, Joseph Wright had begun his career as a portrait painter, after having received instruction under Thomas Hudson. When he was about thirty he began to paint subject pictures which were distinguished by a dramatic exploitation of artificial light and it is at this time that Wright first emerges from the background of his period as a strong and original talent.[5] While his early work in this manner has already been the subject of several recent studies, his English landscapes have received only moderate attention.[6] The presence of a fine example in the recent exhibition affords an opportunity to acknowledge this side of his career.

Although the impressive cavern interior at Smith College might suggest the contrary, Wright's interest in landscape was little more than tentative until after his return from Italy in the autumn of 1775, and even then a number of years elapsed before his attention had turned to those parts of Derbyshire where he was to find his motifs.[7] Prior to his departure for Italy, in November, 1773, if he had shown any inclination toward landscape painting it was limited to the backgrounds of his portraits, but while he was still abroad there already were indications that his awareness of landscape as a subject in its own right was increasing. In addition to the cavern interior of 1774 there are in existence a number of landscape drawings made in the vicinity of Rome and Naples.[8]

But there must also have been at least a few landscape paintings, for in his account book he made numerous references to subjects of this kind.[9] However, it appears that most of these entries refer to later paintings which were based on drawings made in Italy, or even from memory after his return. The problem of Wright as a landscape painter while still in Italy has only been lightly touched upon and a pattern of development cannot be established until other drawings and paintings of Italian landscapes are known.

In regard to the landscapes that Wright painted in Derbyshire and in the Lakes region, one is on safer ground, for here some of the paintings have been traced and in several instances they are dated. When he finally abandoned Bath in 1777 to settle permanently in Derby, twenty years remained before his death, but his own letters show that he now suffered from almost constant ill-health which often left him morose, irritable, and incapable of work, sometimes for prolonged periods. At about this time his paintings had begun to appeal to the progressive tastes of Josiah Wedgwood, for whom he was to execute a number of pictures between 1782-1785.[10] During these years he seems to have remained close to his workroom in Derby. Except for a few portrait commissions the Wedgwood pictures occupied his attention and although he was now attracted more than ever by the problems of landscape painting there was little time to spare for this rising interest. In a letter written in February, 1786, to the son of his friend and patron, Daniel Daulby, he mentions the possibility of taking "the fashionable tour of the Lakes next Autumn." By indicating that "he would have the party small, none engaged in it but draughtsmen," the purpose of the tour was obvious.[11]

Altogether, only about a dozen English landscapes are presently known, and of these the moonlight Derbyshire landscape in the collection of The Detroit Institute of Arts (Fig. 1)[12] must be among the earliest that he painted and may date close to 1780. In Derbyshire, the Matlock region has been regarded as especially picturesque since at least the eighteenth century. To reach it during Wright's lifetime was still something of an adventure which doubtless possessed an attraction for the traveler with a taste for romantic scenery. It lies at some distance to the north and west of Derby and through its gorges and ravines flows the Derwent, the shallow stream to which Erasmus Darwin referred in his long poem, *The Botanic Garden,* and which ultimately turned the wheels of the mills belonging to Richard Arkwright and Jedediah Strutt, two of Wright's patrons.

The Detroit landscape represents a secluded area along the course of the

stream, with a horse and rider in the lower left and the famous Derbyshire landmark, Matlock High Tor, dominating the right. Wright has chosen to portray his subject at the moment when a full moon rises from behind a cloud to wash the somber landscape with a silver light. His feelings about the peculiarly liquid quality of moonlight, which plays up the dense white clouds and reflects from the slightly agitated surface of the gently flowing stream, have been given such sensitive expression that one is strongly aware not only of the melancholy aspect of the scene, but also of its strangely "lunar" silence. This device of a rising moon was often used by Wright, especially in some of his earlier pictures,[13] and he himself had once observed that it was a phenomenon that conveyed a feeling of majesty. But the composition of the landscape is not in itself original. The towering form of Matlock High Tor is balanced by a sweep of clouds, while the stream moves across the picture plane to turn abruptly inward; beyond are the overlapping banks serving like stage flats to suggest distance. All of this impresses the observer as a kind of scaffolding in support of the artist's preoccupation with the effect of moonlight and thus the composition may be overlooked in favor of the imaginative qualities which are abundantly present in the play of cool light over the alternately warm and cool tones of the earth forms. In the structure of the clouds, where Wright has used a full-bodied pigment, one finds a stylistic link with a number of the subject pictures known to have been executed just prior to 1780, where clouds are also similarly built up and where they are transfigured by moonlight. From about the middle of the 1780's one is aware of a gradual change taking place in Wright's handling of his medium in favor of a lighter and more delicate manner.

The Detroit picture, with its grays, grayish-mauves, dark browns and silvery-whites, should be considered in relation to a somewhat later painting of the same subject in the Fitzwilliam Museum (Fig. 3).[14] The two landscapes are virtually identical in composition except for a modification in the foreground of the Fitzwilliam picture. To take the place of a foreground plane, with its horse and rider, Wright has substituted a tree whose branches rise to the top of the picture, while a dead trunk extends partly across the picture plane at the bottom. But it is the time of day that is so obviously different. The effect is now one of late afternoon and Wright has achieved a subtle distinction between the haze rising from the bed of the stream and the still clear mellow light in the upper part of the sky. In contrast to the mood of melancholy established in the Detroit picture, the mood here is lyrical. In the Fitzwilliam



Fig. 2. JOSEPH WRIGHT OF DERBY, *A Cavern, Evening*
Northampton, Mass., Smith College Museum of Art



Fig. 3. JOSEPH WRIGHT OF DERBY, *Matlock High Tor*
Cambridge, Fitzwilliam Museum

picture the clouds are grayish-blue, with a faint suggestion of pink. Behind the clouds the sun goes down with broad bands of light turning the sky into a pale lemon-yellow which modifies to orange-pink and then to blue at the upper left. With all three tints of approximately the same value their effect is unfortunately lost in reproduction. The rest of the landscape consists of olive and brownish-greens and ochres which have been dragged across the tooth of the canvas to create an effect of iridescence.

For Wright to have repeated a composition even after a lapse of several years was not unusual.[15] Occasionally he sought only to make a replica of a popular motif, but often, while the composition remained unaltered in its essentials, the character of the picture differed greatly because of the change in lighting. Judging from the paintings we know, as well as from his lists, Wright gave expression in many of his landscapes to particular times of day, with especial reference to the early morning hours and to those toward evening. But he consistently chose a moment of stillness, when the landscape had fallen under the spell of the light itself. In this respect, his landscapes from the early 1780's and later remind us of the work of such seventeenth century Dutch painters as Jan van Asslijn, Jan Both, and Adam Pynacker, who had worked in Italy and to whom the play of light in nature was of compelling interest. Recalling that Wright had been aware of Dutch painting earlier in his career, it is not surprising to find this interest persisting in his landscapes.

[1] I refer primarily to the exhibitions of British art organized by the Arts Council of Great Britain; also books and articles by W. G. Constable, Brinsley Ford, Benedict Nicolson, Paul Oppé, Ellis K. Waterhouse, Mary Woodall, Kenneth Garlick, and others.

[2] Oil on canvas, 40 x 50 inches; signed and dated, lower right: "J. Wright/1774."

[3] This picture, entitled *A Grotto in the Kingdom of Naples, with Banditti; a Sunset,* was painted in 1779 and is in the collection of Mrs. Godfrey Meynell, Meynell Langley, Derbyshire. It was reproduced in the *Magazine of Art,* April, 1952, p. 165. The pendant to the Smith College "Cavern," *A Cavern-Morning,* was recently on the New York art market.

[4] In 1953 the Smith College Museum of Art purchased a collection of mezzotints by such important practitioners of the craft as Richard Earlom, Valentine Green, William Pether and John Raphael Smith, who engraved after a number of Wright's most important pictures.

[5] Probably the earliest of Wright's artificial light subjects was *Three Persons Viewing the Gladiator by Artificial Light,* oil on canvas, 40 x 50 inches. This picture, reproduced in the *Magazine of Art,* April, 1952, p. 161, is in the collection of the Baroness Nairne, London. It was exhibited as no. 163 by the Society of Artists of Great Britain in 1765.

[6] See Francis D. Klingender, *Art and the Industrial Revolution,* 1947, chap. III; Benedict Nicolson, *The Burlington Magazine,* March, 1954, pp. 72-80; Ellis K. Waterhouse, *Painting in Great Britain 1530-1790,* 1953, chap. 21.

[7] In December, 1775, Wright went to Bath with the intention of engaging in portrait painting. His venture appears to have been unsuccessful and he returned to Derby in the autumn of 1777.

[8] Correctly identified drawings by Wright are few in number. The largest group, in ink wash and crayon, is in the collection of the Museum and Art Gallery, Derby.

[9] Wright's account book, together with several small notebooks and sketchbooks, is in the possession of a London fine arts dealer. The contents of the account book were reprinted by William Bemrose in his monograph, *The Life and Works of Joseph Wright, A.R.A.,* 1883.

[10] One of the most important pictures painted for Josiah Wedgwood was shown in the Smith College exhibition. This picture, *Penelope Unravelling her Web by Lamplight* (40 x 50 inches), was painted between 1783-1785 and is in the collection of Mr. and Mrs. Hensleigh Wedgwood, New York.

[11] See Bemrose, *op. cit.,* pp. 80-87.

[12] Oil on canvas, 25 x 30 inches. Purchased, 1948.

[13] Wright introduced moonlight into his paintings as early as the *An Experiment on a Bird in the Air Pump,* which was shown as no. 193 at the Society of Artists of Great Britain in 1768. From that time until virtually the end of his career moonlight appears frequently in his work.

[14] This picture is called by the Fitzwilliam Museum *A View in Dovedale,* PD8—1948, oil on canvas 28½ x 38⅞ inches, purchased, 1948, Fairhaven Fund. According to a letter which I have recently received from Mr. J. W. Goodison of the Fitzwilliam Museum, it is thought that the scene represented is probably Matlock High Tor rather than Dovedale, although positive identification remains in question. Mr. Goodison has very kindly allowed me to call the picture *Matlock High Tor.*

[15] E.g., the various cavern interiors appearing over a number of years, the Vesuvius subjects and those of Virgil's tomb.

THE SAMUEL H. KRESS COLLECTION OF THE M. H. DE YOUNG MUSEUM IN SAN FRANCISCO

By ALFRED NEUMEYER

– I –

THE De Young Museum in San Francisco is a large Spanish-looking museum with nothing in it but a whale hanging from the ceiling." This was the somewhat teasing account that my teacher Adolph Goldschmidt, just returned from a year in the United States, gave me in the early thirties in Berlin. He mentioned it, together with Hearst's animal park at San Simeon, as one of the curiosities of the "Wild West" and because Walter Heil, whom we both knew, had just been called to take over that empty museum with the big whale. Our great scholar-friend would hardly recognize it today. In its growth it reflects both the cultural ambitions of American museums in general, supported by an affluent and enthusiastic circle of "Friends," and the steady and subtle workmanship of a connoisseur-director who has gone about his business with determination.

Gradually the exhibition rooms filled with paintings and sculpture, outlining the sequence of European artistic history, while the fine ethnological collections moved to the wings. In recent years superb eighteenth century period rooms have been installed, a donation of Mr. and Mrs. Oakes, demonstrating the organic context of the various arts in their architectural setting. Medieval and Renaissance sculpture of high quality, paintings by Rubens and El Greco are mingled with the minor representatives of European painting to set standards for future acquisitions. This was especially important in a community which for generations had excelled in the appreciation and the support of music but which had shown little enthusiasm for the visual arts. In spite of three art museums, two of them the outgrowth of the civic ambition of leading San Francisco families, there has only recently developed an interest in collecting, limited exclusively to modern art. Dealers with Old Masters could not gain a foothold in the city. Accordingly a museum which saw its purpose in the collecting and the presentation of man's creative heritage had here a task of wide responsibility. Renouncing superficial showmanship, the De Young Museum in recent years has concentrated on quality.

This undoubtedly must have made the museum seem trustworthy and attrac-

tive as a repository for the most substantial donation which the Kress Foundation so far has bestowed upon a Western museum. Due to the scope of this unique humanitarian enterprise, the people of the Pacific slope for the first time can experience the nexus between their own European-derived visual, cultural and religious traditions and the representation of this tradition by the more than one hundred paintings which the Kress Foundation has brought to the museums in Seattle, Portland and San Francisco.

Thirty-nine pictures are assembled in the new wing of the De Young Museum. At the opposite end of the entrance, and visible in dramatic perspective, a major work of the assembly of pictures beckons—El Greco's *St. Francis in Meditation.* In entering the new north wing we find ourselves in the center of five medium-sized rooms and two small indoor garden courts.

The architecture is unobtrusive and neutral. Light comes through a glass ceiling and especially during a sunny day and at night it is rather too bright. It has the tendency to dissolve shadows and "skin" the pictures. Some adjustment through shades might not be too difficult. The paintings hang symmetrically arranged and generously spaced against white walls. Where wall meets wooden floor a lining of gray marble, also appearing in the frames of the doorways, lends stability and a touch of elegance to the otherwise simple rooms. Altogether the presentation renounces the dramatic and rather serves its most important task—the individual picture. Some differentiation in the color of the walls might have enlivened the general impression. The garden courts offer relaxing nooks and make a pleasant setting for sculpture.

– II –

What strikes one in such a group of paintings is the relatively large number of fourteenth and fifteenth century isolated panels which once belonged to many winged altars. This observation can be made in most American museums. It bears witness to the fact that a large number of altar panels were broken up at the time of the decline of ecclesiastic life during the early nineteenth century, which went hand in hand with the rise of a new aesthetic understanding of pre-Raphaelite painting. Where Jarvis started at Yale, the Kress have drawn the final conclusion to a situation which will not so easily be repeated again. Whether German, Italian or Spanish, the small panels with a hagiological content, or the oblong wing, bring about a new form which permit the modern spectator a more intimate experience of a master's style, where once the larger

and more rhythmical composition of the altar's architectural polyphony was expressed in terms of a unified aesthetic and intellectual program.

The earliest fragments of such dispersed altars are assembled in the first room to the left of the center. Here we encounter the masters to whom Richard Offner, in his *Corpus of Florentine Trecento Painting,* has given such clarifying attention. Of the Daddi group, Florentine followers of Giotto but not averse to the delicacy of contemporary Sienese painting, we find a precious little centerpiece, a *Madonna with Six Saints,* hieratic in form, lyrical in expression and gem-like in color. Though this formerly was attributed to Jacopo di Cione, Suida is undoubtedly correct in pushing it back half a century.[1] However, with an increase of corporeal reality and a decrease in delicacy this type goes on until Lorenzo Monaco at the beginning of the Quattrocento.

To Daddi himself belongs the picture of *St. Catherine,* painted at approximately the same time as the same representation in the Opera del Duomo of Florence, which is dated 1334. In this, as in most other pictures, one enjoys the immaculate condition which preserved the subtle tooling of the gold ground and the delicate golden ornaments of the garment. As the afterglow of Pietro Lorenzetti's, and even of Duccio's, intensively emotional and rhythmically flowing style, we can appreciate Luca di Tomé's *Crucifixion,* central panel of an altarpiece, painted with an illuminator's taste for rich, opaque surface colors.

Antonio Veneziano's *St. Paul* represents an infrequently encountered artist whose full-length mellow saint reminds one of the keen departure from Gothic suavity in Masaccio's iconographically identical saint from the Carmine church in Pisa (Pisa, Museo Civico), painted forty years later.

The Madonna panels by Giovanni da Ponte and Taddeo di Bartolo give the Florentine and the Sienese version of the traditional theme at the same phase in the evolution of Italian painting. One seems to divine in them the future unification of the type which Filippo Lippi shortly afterwards brought about. To find included in this group a genuine small panel by Fra Angelico is a special source of delight. As one of the favorite themes of Florentine monastic art it represents *The Meeting of St. Dominic and St. Francis* (Fig. 2). It was included in Artaud de Montor's collection at the beginning of the nineteenth century, probably the earliest assembly of pre-Raphaelite painters, and published by him as Baldovinetti in 1843. Besides the engaging simplicity of the story telling, one is fascinated by the depiction of the church interior in which the medieval heritage of pointed arches and windows seems to struggle



Fig. 1. French, Early 15th Century
Christ Appears to Mary Magdalene
San Francisco, M. H. De Young
Memorial Museum
Samuel H. Kress Collection



Fig. 2. FRA ANGELICO, *The Meeting of St. Francis and St. Dominic*
San Francisco, M. H. De Young Memorial Museum
Samuel H. Kress Collection



Fig. 3. EL GRECO, *St. Francis Venerating the Crucifix*
San Francisco, M. H. De Young Memorial Museum
Samuel H. Kress Collection

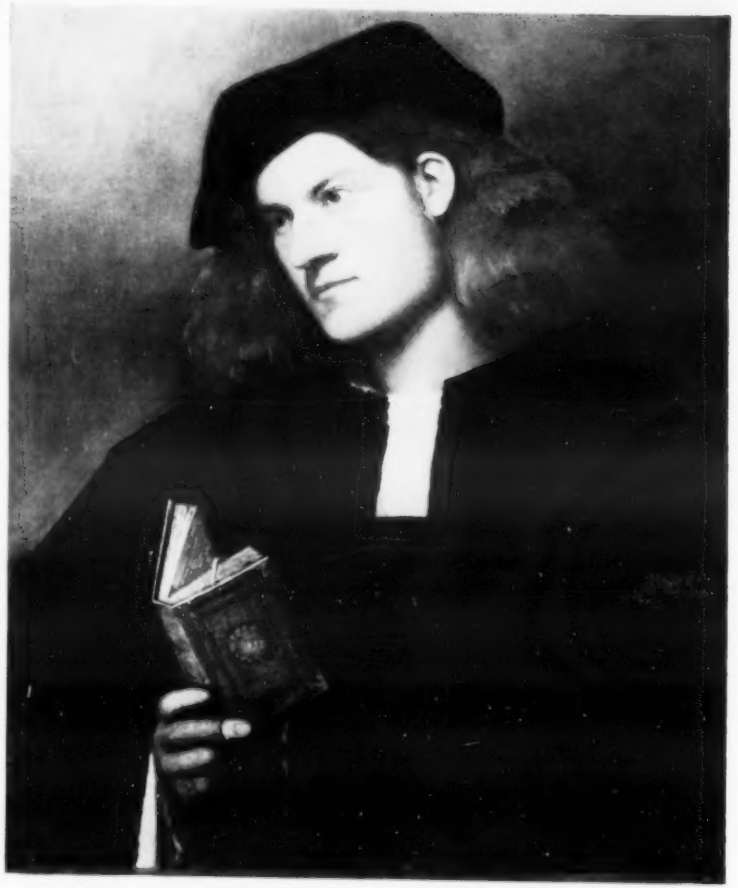


Fig. 4. Venetian, Early 16th Century, Portrait of a Young Man
San Francisco, M. H. De Young Memorial Museum
Samuel H. Kress Collection

with the chaste modern style of Brunelleschi's new basilicas.

New to me was the artistic personality of the Modenese painter Bartolomeo degli Erri represented by two church interiors with *Scenes from the Life of St. Thomas Aquinas*. His work was first grouped together by Suida himself in 1909 and attributed to this painter by Adolfo Venturi in 1929. The relationship to Foppa's frescoes in S. Eustorgio in Milan has been pointed out by Longhi. While figure drawing and composition appear rather pedestrian, the muted black, gray and green colors against the pink-violet architecture are effective. How clearly the proportions of the church are designed in relation to the size of the people, claiming nearly half of the height, where Jan van Eyck has given us the feeling of infinite height and depth in such an interior! This preponderance of the human figure over space may already be observed in the Fra Angelico panel. The pictures are dated between 1462 and 1466.

Together with these earlier pictures hangs the fine and highly interesting tondo of the *Adoration of the Magi,* attributed to the minor Florentine painter Bartolomeo di Giovanni and probably painted in the last decade of the fifteenth century. The picture reflects in composition and in figures Botticelli's *Adoration of the Kings,* and in the horses Leonardo's unfinished *Adoration.* It seems to sum up the style of Florentine art of the Quattrocento as it presented itself in the precise lacquer colorism of the altars of Sta. Maria Novella. From the melancholy restlessness of the later work of Botticelli and Filippino it is separated by an atmosphere of naïve beauty-worship.

On the south wall of the room the non-Italian primitives are assembled. Very striking in their luminous colors are the two altar wings, *Christ Appears to Mary Magdalene* (Fig. 1) and the *Resurrection,* here given to a French painter of about 1410-1420. In their international style the beautiful panels suggest for derivation nearly the entire orb of Europe's art-geography at the beginning of the fifteenth century. Of the various possibilities, the southwest corner of Germany, or as also suggested in the catalogue, Switzerland, has to me more probability than the present attribution. Wherever they come from, they are veritable icons of early naturalistic paintings.

The larger altar wings of the fifteenth century are installed on the entrance wall of the central room. *The Last Judgment,* here attributed to a Tyrolean master around 1470, with its sweeping curvature of the gowns and the crackling folds recalls the sculptural style of Veit Stoss and the graphic style of the early Schongauer, and therefore the attribution of its counterpart in the Germanic Museum in Nuernberg as *Oberdeutsch* seems more acceptable.

Next to it hangs the *Adoration of the Magi* of Rodrigo de Osono the Younger, whose work has been grouped together by Post in the sixth volume of his *History of Spanish Painting*. Its dark but light-reflecting colors lend to the busy manifoldness of pictorial detail a somber dignity. Belonging to the school of Valencia, it shows a distinct influence of the style of Ferrarese painting.

On the other hand, the two large paintings of the Master of the Retable of the Reyes Catolicos are entirely Flemish-derived. The altar comes from Valladolid. An amusing iconographical detail is the Christ Child, cross in arm, sliding down from God the Father on a transmission belt of golden beams in the manner in which the Holy Ghost is managed at the Cathedral square in Florence during Pentecost. Of the four portraits of the High Renaissance, the one of a young *gentiluomo* holding an open book, from the hand of a Venetian master, is the most exciting (Fig. 4). It was originally attributed by its owner, Sir Herbert Cook, to Giorgione, but since then Bernardo Licinio, Pordenone and Cariani have been suggested. The latter would be this writer's choice. Whoever the Giorgionesque painter is, in him the emancipation of color celebrates its triumphs. In the thoughtful bend of the head and in the pensive expression the awareness of the soul makes its introitus into European portrait painting.

Titian's *Portrait of a Friend of Titian,* with an inscription on a piece of paper "De Titiano Vecellio singolare amico," lends a touch of personal devotion to a representative likeness. The preservation of the surface is immaculate. The picture of the still unidentified friend was executed between 1540 and 1550.

The Northern version of the Venetian portrait is found in the three-quarter length likeness of a nobleman attributed to Jakob Seisenegger. Painter of the Hapsburg court, he worked with an elegance and refined colorism which makes the attribution likely. However, my first thought was Hans Mielich and this—as I found out from the catalogue—was the original attribution of Suida.

On the opposite wall hangs Angelo Bronzino's *Portrait of an Elderly Lady,* the first gift of the Kress to the De Young Museum in 1930. Walter Heil, in an article in the *Pacific Art Review* (Spring, 1941), has suggested that the sitter represents Vittoria Colonna. If this is correct, the cultural history of the Renaissance will have gained an important likeness.

Two monumental altar panels stand for the solemn style of the religious art of the High Renaissance. Raffaelino del Garbo's *Madonna with St. Jerome*

and St. Bartholomew carries the signature with the date 1502. It comes from the Corsini Chapel in Sto. Spirito, attesting to the architectural aggrandizement which Perugino and Fra Bartolomeo contributed at that time to Florentine painting. On the opposite wall hangs Cesare da Sesto's *Madonna with St. John and St. George.* The grisaille on the steps of the throne shows familiarity with Raphael's work in the Stanze, and since we know that the artist went to Messina in 1514, it must have been painted shortly afterward. The picture achieves a successful blend of much of Raphael's style with some of Leonardo's, but in the mirroring armor of St. George, as well as in his pose and type, we can discern the impression of Giorgione. Vasari specifically mentions Giorgione's fondness for such mirror effects. Altogether this is one of the finest altarpieces of the Renaissance in American museums.

The center of the tribuna is taken by El Greco's *St. Francis Venerating the Crucifix* (Fig. 3), to most visitors the highlight of the entire collection. Of the various versions of the composition painted between 1580 and 1590 this is the finest. In its magnificent handling of gray it recalls the *St. Francis with Brother Rufus* in the Woman's Hospital in Cadiz. The unique fusion of the spirit of transmundane piety with that of a persuasive delight in the sensuous beauty of the visible world—so apparent in *The Burial of Count Orgaz*—penetrates also this grandly painted picture. Since the museum already owns the *St. John the Baptist,* San Francisco now belongs on the Greco map.

It is somewhat disquieting by its complete change of mood and style (but probably unavoidable) to find on the same wall the exquisite Pieter de Hooch's *Young Mother* (Fig. 5), one of the finest pictures of this artist. It appears like a variation of the painting in the Wallace Collection in London, which is dated 1663. However, the evening glow in the window, the bright orange on the mantelpiece, the transformation of the floor from a square to a lozenge pattern makes it formally as well as coloristically the more enriched version. Similar color effects in the windows were painted by Vermeer, and our artist has not overlooked the refinements of the painter from Delft.

The corners of the central wall are occupied by two imposing landscapes: Claude Lorrain's *Classic Landscape with Figures* (about 1640), and contrasted to its roseate evening glow the silvery coolness of Salomon Ruysdael's *River View of Nymwegen,* signed and dated 1648.

Next to the Claude one finds in its proper company Nicolas Poussin's *The Israelites Worshipping the Golden Calf,* signed and dated 1629. In its rigidly frieze-like composition it raises the style of the later Raphael to the level of a

conscious reappraisal of classical form with a decoratively intensified color. One can observe in a number of Kress pictures how the simple but effective tricord of blue-red-yellow remains an agent of expression throughout the Baroque age. For the last time it appears in Tiepolo.

The rooms to the right of the center hold the examples of seventeenth and eighteenth century painting. Cornelis de Vos' *Portrait of a Lady with Her Little Daughter* represents a type which is nearly identical in composition with one used by Van Dyck, yet it translates the aristocratic style into a sunny middle class type. Since the museum had already recently acquired Rubens' monumental *Christ and the Tribute Money* and a *Male Portrait* the great Antwerp group begins to take shape.

Jan Fyt's broadly painted *Fruit and Game* can be interestingly compared to the moist and delicate surfaces of the Van Beyeren *Still-Life* (not a Kress picture, in another room), a study in contrast between the optical sensations of the Dutch approach and the sweeping and more decorative style of the Antwerp painter.

With Pier Francesco Mola's *Erminia and Vafrino Tending the Wounded Tancred,* after a passage in Tasso's *Gerusalemme Liberata,* we find ourselves in a peculiar pre-Romantic atmosphere on Italian soil which, especially in the landscape, bespeaks the contemporary of Salvator Rosa. Whether Domenico Feti painted *The Good Samaritan* or Mola the *Wounded Tancred,* in their form they speak the same idiom: exhausted sinking and resisting support create a contrapuntal play in flowing curves.

An interesting and well composed group portrait of *An Aristocratic Patron and the Young Painter with his Parents* by Ubaldo Gandolfi (1728-1781) illustrates the pleasantest aspects of art patronage. How proudly the nobleman points towards the painter, who has started putting down the sitter's likeness on the canvas! One could form a fascinating group of such effectively composed and gayly interpreted conversation piece self-portraits, typical for the eighteenth century. They will soon give way to the isolated self-portrait of the age of enlightenment.

Like the gay persiflage of Poussin's rhetorics appears Giovanni Tiepolo's *Triumph of Flora,* probably painted in the early 1750's. Antiquity becomes a pretext for a ballet performance, to which the park with its cypresses and classical statuary lends a slightly nostalgic stage setting. The picture has little of the fresco painter's more sketchy manner but is finely executed with colors that spark like fire crackers.



Fig. 5. PIETER DE HOOCH, *Young Mother*
San Francisco, M. H. De Young Memorial Museum
Samuel H. Kress Collection

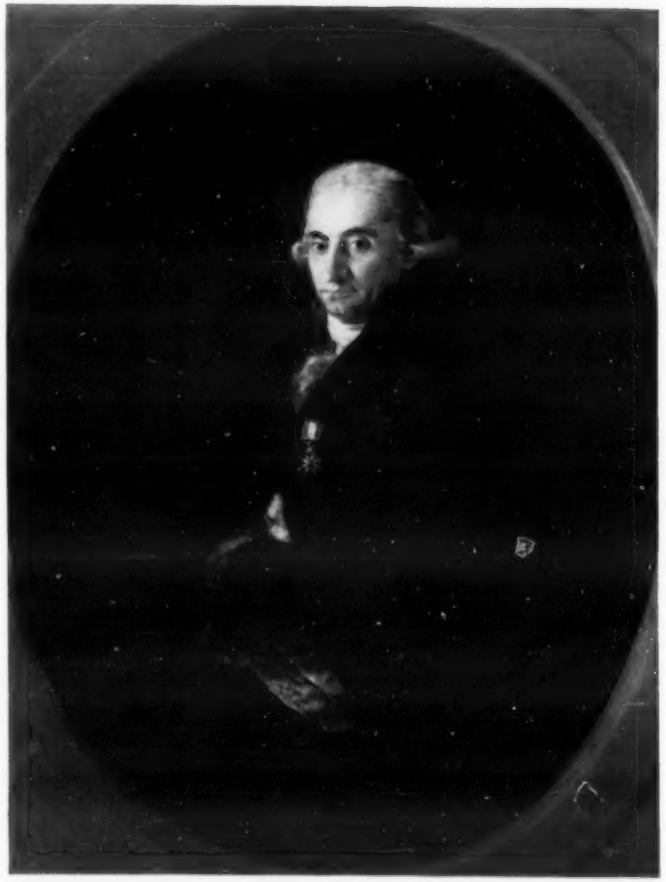


Fig. 6. FRANCISCO DE GOYA, *Don Ramón de Posada y Soto*
San Francisco, M. H. De Young Memorial Museum
Samuel H. Kress Collection

Goya's very fine *Portrait of Don Ramón de Posada y Soto* is composed in an oval frame, painted probably around 1801 (Fig. 6). This art connoisseur, watching the spectator from his cold eyes and hiding his hands in his sleeves, seems to feel uneasy and thus makes the onlooker feel concerned too. Painted purple-blue against a dark steel-blue background, it is one of those bravura pieces of Goya's portrait art in which we have the feeling of partaking in the revelation of human characters made up of intelligence, pretense and shoddiness. Compared with the immediately preceding portraiture of Madrileñan society by the court painter Raffael Mengs, it once more and for the last time returns Spanish painting to the psychological and coloristic freedom of its greatest epoch under Velasquez and Zurbarán.

Our brief survey which, however, has omitted a number of pictures by a Provençal painter of about 1500, by Matteo di Giovanni, Pontormo, and Bernardo Strozzi, makes it clear that the recent donation presents a condensed picture of European painting of all major schools from the fourteenth to the beginning of the nineteenth century. It includes a number of outstanding pictures such as the museum perhaps never could have obtained through its own efforts. Together with the Kress wings of the museums of Portland and Seattle, and the quickly growing museum collections of San Diego, Los Angeles and Santa Barbara, San Francisco's De Young Museum forms now the center of a chain of old master collections. The Pacific Coast has entered into a new phase in the history of its museums.

[1] In matters of attribution and reference I follow, for the most part, the scholarly catalogue prepared by William Suida of the Kress Foundation.

NOTES ON OLD AND MODERN DRAWINGS

SOME NOTES ON THE COLLECTION OF GRAPHIC ARTS IN RIO DE JANEIRO

By AGNES MONGAN

TO ANY North American who has more than a cursory interest in the arts, the words "Napoleon's Peninsular Campaign" instantly call to mind Goya's unforgettable comments on the cruelties and miseries of that war. Goya's wonderful and terrifying prints are, of course, known in South America but for the Brazilians, conscious of their own history, any reference to the Peninsular Campaign has a particularly pertinent and somewhat broader meaning.

The reigning prince, John, was acting for his mother, Queen Maria I, when Napoleon began his invasion of Portugal. The queen, never too well-balanced, had gone insane with grief in 1788 after the death of her consort, her eldest son and her confessor.

D. John recognized that his forces were inadequate to withstand the invading army. After establishing a regency council, under convoy of the British Naval Commander Sir Sidney Smith, he withdrew from the mother country to Brazil. He left Lisbon in November, 1807. With him was poor Queen Maria, the royal family, a large number of the nobility, and a considerable retinue. After a stay of a few months in Bahia, the exiles reached Rio de Janeiro in March, 1808. Within a year of the Prince Regent's arrival the Portuguese Empire, even distant Goa and the African possessions, was being administered from Rio. The Council of State and four ministries—home, finance, war, and the Navy—had come with the court from Lisbon. A royal treasury, a royal mint, a royal printing office, and various royal courts of justice were established in Brazil. As has been pointed out more than once, for the first and last time—and I might add, to the confusion of those who stayed at home—an American colony became the seat of government of the mother country.

Before the arrival of the Prince Regent, Brazil had been closed, at Lisbon's

insistence, to foreign trade. Now the harbors were opened to international commerce. Brazil began to import and export, and to explore the possibilities which each offered. In retaliation for the invasion of Portugal the Brazilians seized French Guiana. The Congress of Vienna returned Guiana to the French, but what the Brazilians had learned from them was not lost. For example, the Royal Botanical Gardens, which still flourish, were founded in Rio, and in those gardens plants from the African and East Indian possessions as well as from Guiana were studied and propagated.

In 1815 Brazil was raised from the status of colony to the rank of a kingdom. In March, 1816, the queen died and D. John succeeded to the throne of Portugal as D. John VI. Amiable by nature and ambitious both for the country where he was living and for his Empire, D. John was not one to harbor animosities against his recent enemies. In the same year he invited a group of French artists to Rio to found a school of Fine Arts which was to instill in the Brazilians an appreciation of the finest traditions of French art. The French group, which was under the direct patronage of the Count of Barca, a distinguished and learned diplomat, included Joachim Lebreton, who had been secretary of the Paris Ecole des Beaux Arts; the Taunay brothers: Nicholas-Antoine the landscape painter, Auguste-Marie the sculptor; and the architect Auguste-Henri-Victor Grandjean de Montigny. The school which Lebreton founded is a flourishing school today under the name of Escola Nacional de Belas Artes. At the beginning it was desired to turn it into an "Academia," but difficulties developed. Da Barca died in 1817. Two years later Lebreton also died. Taunay, the painter who was passed over when a new director was appointed, felt the slight bitterly and returned with his family to Paris.

The new director was the Lisbon artist Henrique José da Silva. It is with his activities as a collector, rather than as director of the school, that we will be chiefly concerned, for it was his collection of drawings which was purchased for the nation in 1818 and is now housed in the National Library at Rio.[1]

The drawings are part of what is called "The Section of Iconography" of the National Library.[2] The section is made up of various collections. Its function is to select, identify, catalogue, and conserve the prints inherited from the Royal Library and the additions to the original group which have been made since the time of D. John. It contains prints and original drawings, books of reference on the Fine Arts and special bibliographies, iconographical documentation about Brazil, maps, and plans. Among the most valuable graphic works are the engraved portraits which were collected by Barbosa Machado,

the compiler of the invaluable *Biblioteca Lusitana* for the Portuguese Academy of History. This collection, five great volumes of engraved and woodcut portraits of the kings, saints, and illustrious men of Portugal, came to the National Library from the Royal Library. It was fully catalogued in 1893. There are about one hundred and twenty volumes containing *Le Grand Théâtre de l'Univers* and a collection of prints of Greek and Roman antiquities mounted in bound volumes. These volumes belonged to the Conde da Barca and were incorporated into the national patrimony in 1822. There are volumes of engravings from the Lisbon "calcographia," the Arco do Cego. The Arco do Cego had ceased to exist in 1801, but it was not until 1813 that its copper plates of a natural history, the Portuguese equivalent of a Buffon, were received into the collection. Arranged in precise order, they are still there today, a series of enchanting copper plates illustrating birds, animals and flowers, both real and fanciful. There are primitive maps by the first discoverers of Brazil, and beautifully executed and brilliantly decorated rococo maps of Spain and Portugal. Some of these have been badly damaged by time and termites, some are as fresh as if they had been made yesterday. There are prints from various sources: Dürer's *Small Passion,* several of the sixteenth century German Little Masters, Stefano della Bella, Callot, Bartolozzi, and others, including a few by Brazilian artists of this century.

Finally, there are several hundred drawings. Precisely how they came to be acquired seems not to be known, but it is said that they were purchased from José da Silva in 1818. Silva was apparently a contentious and ambitious man of not too admirable a character. He schemed and plotted against the French mission, especially against Grandjean. He had been trained as a painter in Lisbon, but it is clear that he had also studied in Bologna. One of the interesting possessions of the Library is the decorated document which officially announces his election, in September, 1795, to the Accademia Clementina of the Institute of Arts and Sciences in Bologna. Silva was not only a painter. He was also an engraver, and it seems to have been as an engraver-illustrator of a Brazilian translation of Alexander Pope's *Essay on Criticism* that he first found employment in Brazil.[3] In 1820 he was offered the Professorship of Drawing and then the Directorship of the Academy which had been left empty by the death of Lebreton. He held the post of Director until his death in 1834. Grandjean finally achieved his ambition. He became Silva's successor as Director.

When one thinks what Silva might have garnered in Bologna in the late

eighteenth century, one regrets that he had not a sharper eye. The difficulty of course may have been the modesty of his pocketbook! It was a time when collecting by the cultivated traveler was very much the mode. What he chose shows how completely he absorbed the Bolognese academic tradition, which was still strong even at the end of the eighteenth century. As one would expect, there are drawings from Guercino's hand and by Guercino's followers. There are drawings ascribed to the three Carracci. There are several drawings attributed to Guido Reni and a notable group by Reni's pupil Simone Cantarini. All of the drawings by Cantarini are in sanguine, a pale sanguine sharpened to a thin point. The majority are composition studies, often with *pentimenti* or variants of the theme on the same page. The subjects are religious or mythological, such as *The Mystic Marriage of St. Catherine, The Holy Family with St. Agnes* (Fig. 1), *Rebecca at the Well, Apollo and Daphne*. They reveal "Il Pesarese," as he was called, as endlessly inventive within his chosen narrow range, the master of a quick, nervous, descriptive line, which in character owes more to the Carracci than it does to Reni. But the touch is without emphasis or accent, so that there is little focus of attention and the drawings lack impact.

The drawings attributed to the earlier Bolognese artist Giacomo Cavedone (1577-1660) are pen and wash drawings which bear small resemblance to the black chalk drawings usually ascribed to him, but it would seem unwise to dismiss them until further study has determined the accuracy or inaccuracy of the venerable tradition which gives them to him.

The Quattrocento is not represented at all. From the first half of the sixteenth century there is a *modello* of *The Deliverance of St. Peter* by a Raphael follower (Fig. 2). It reveals many differences from Raphael's Vatican frescoes in the grouping of the soldiers outside the prison cell, changes which suggest that it copies an unknown Raphael original. Also from the sixteenth century are drawings by that most prolific of early draughtsmen, the Genoese Luca Cambiaso (1527-1585). One of the Cambiaso drawings is especially pleasing (Fig. 3), a reed pen drawing without wash, simple and effective in its single diagonal composition, and appealing in the mood of affection which unites St. Anne, the Virgin, and the playful Child. The drawing belongs with a series which Cambiaso devoted to the theme. Others are in the Uffizi and at Besançon. One substitutes a tree for the column and chair, and alters the position of St. Anne (Besançon Museum, Gernsheim 8344). They are all related in intimacy of mood and in their physical characteristics to the *Madonna and Child with St. Anne between Two Standing Saints,* a painting which decorates a chapel at

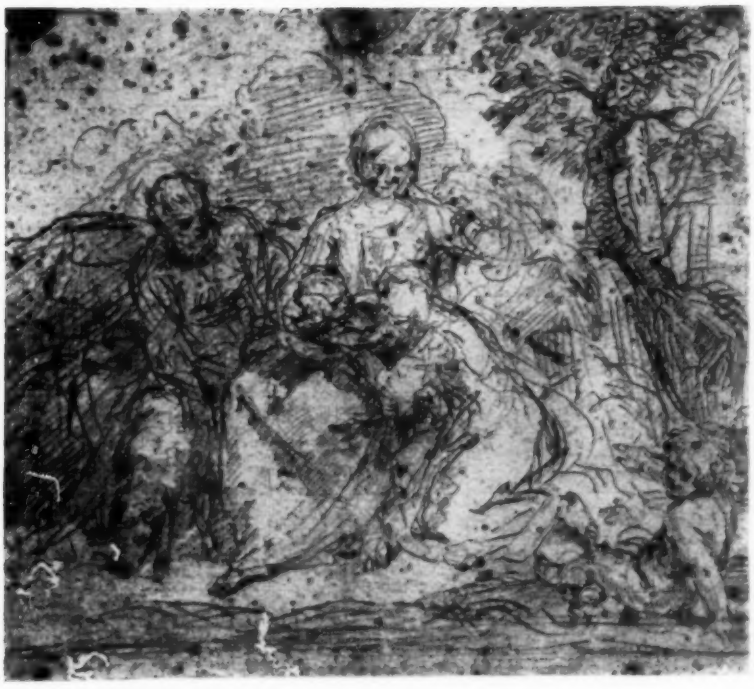


Fig. 1. SIMONE CANTARINI DA PESARO
The Holy Family with St. Agnes (19.5 x 22.1 cm) (before cleaning)
Rio de Janeiro, National Library



Fig. 2. FOLLOWER OF RAPHAEL, *The Deliverance of St. Peter*
(copy after lost drawing for the Vatican fresco) (27.4 x 42.8 cm)
Rio de Janeiro, National Library



Fig. 3. LUCA CAMBIASO, *Madonna and Child with St. Anne*
Rio de Janeiro, National Library



Fig. 4. XVI Century copy after Giabologna
Venus at the Bath (20 x 26.5 cm)
Rio de Janeiro, National Library

the left of the choir in the Cathedral of Genoa (Alinari 30318).

There are a few late sixteenth or early seventeenth century Venetian drawings. One or two are from the circle of Veronese, a *Prudence and Time* that is close to Zelotti, for example, and an *Allegory of Venice,* in sanguine wash which, although Venetian in its dominant character, owes something to the North.

A delicate, sensitive and beautiful drawing in sanguine of the second half of the sixteenth century (Fig. 4), which has an old attribution to Giulio Romano in pen and ink at its lower right border, must in fact be later than Romano for it was drawn from Gianbologna's exquisite small bronze of *Venus at the Bath.* While precise in his detail, the mannerist draughtsman copying the bronze has made the figure even more elongated and elegant, and has translated the bronze surface into a dimpled and velvety one.

Taking precedence over all the other drawings in their mastery, inventiveness and authority are a group ascribed to Bibiena. These Bibiena drawings in Rio do not help solve the difficult and perhaps insoluble problem of the various hands in that numerous family. They do add distinguished, if somewhat damaged, examples to the ever-growing list of drawings which in recent years scholarship has brought to the attention of collectors. Two would seem to be beyond question by the member of the family who first brought them international distinction, Ferdinando (1657-1743). One (no. VI, 3), which is too damaged to reproduce, shows a surprising bit of sea and landscape in which echoes of Claude's style are still visible. The other (VI, 5), which is perhaps even more damaged, is for a stage set, with balustrades topped by potted plants above pilasters, and pointed cedar trees drawn up like sentinels in lines behind them. In conception and in handling it is remarkably close to one of the etchings which Hyatt Mayor dates between 1703 and 1708.[4] Two drawings of vast, vaulted and columned interiors, perhaps also designs for stage sets (Fig. 5) are so close to Giuseppe's designs for the opera house at Bayreuth[5] and to one of the stage designs preserved in the Museo del Teatro in Milan,[6] that an attribution to this second son of Ferdinando is not extravagant (Giuseppe Bibiena lived from 1696-1757). The last of the Bibiena group is unmistakably a stage design, for it has the curtains of the proscenium arch (Fig. 6). It reveals an almost dizzying succession of those fat garlanded columns which Giuseppe used often and with visible delight. Every inch of the set is enriched with ornamentation, and yet the main features are unmistakably clear, its architectonic qualities solid.

One drawing is a revelation and deserves the attention of those devoting themselves to the large group of drawings which have been loosely attributed to Piranesi or Hubert Robert. It is a drawing signed by Servandoni and dated 1762 (Fig. 7). A ruined obelisk, its pointed top destroyed but its hieroglyphs still discernible, surmounts a base which is ornamented at its corners with standing, draped figures. Obelisk and figures surmount a larger, lower base ornamented with carved garlands. In the left background is a Roman arch, and at the right the outline of a pyramid. In the foreground shadows, among the ruins, is a standing woman and seated man. After a career that reached the heights of international fame, the architect Giovanni Niccolò Servandoni seems to have died in obscurity in Paris in 1766. He had worked in Rome, Lisbon, Paris, Brussels, London and Dresden. Like the Bibienas, he had been an enormously successful designer of stage settings and a master of the kind of firework displays for which there was such a tremendous vogue in the eighteenth century. Kings and princes in many of the courts of Europe had sought his services, but today he is probably best remembered for his prize-winning design for the façade of St. Sulpice, a façade which remains a favorite subject for discussion among architectural historians. I know of no other Servandoni drawing, although many undoubtedly exist. Without the help of the signature and date on this drawing, the red-brown bistre wash would have suggested an Italian artist, but the curious mixture of an Italian grandeur of conception and a certain French feeling in the figures would have left me puzzled. The drawing is a handsome one, large in design, warm in tone, and effective in composition.

The Bolognese Baroque artists Donato Creti, Flaminio Torre, Gaetano Gandolfi, and Carlo Cignani are all represented, Gandolfi by a drawing of the *Chained Prometheus Attacked by the Eagle* (Fig. 8) which is the most beautiful and sensitive drawing I have ever seen by this artist.

The great Roman Baroque artists Francisco Albani and Pietro da Cortona are represented, but not by extraordinary examples.

A single small Fragonard wash drawing and a chalk landscape, possibly by Robert, are the only French drawings, but they came into the collection later and not with the Silva Collection.

The problem of caring for these prints and drawings is one to cause a Northern curator to shudder in sympathy with his Southern colleagues. In the tropics a vigilant and never ceasing war must be carried on against bugs and insects of all kinds. The organic materials in the glue of the bound volumes always



Fig. 5. GIUSEPPE BIBIENA
Stage Set (?) (26.7 x 36.5 cm)
Rio de Janeiro, National Library

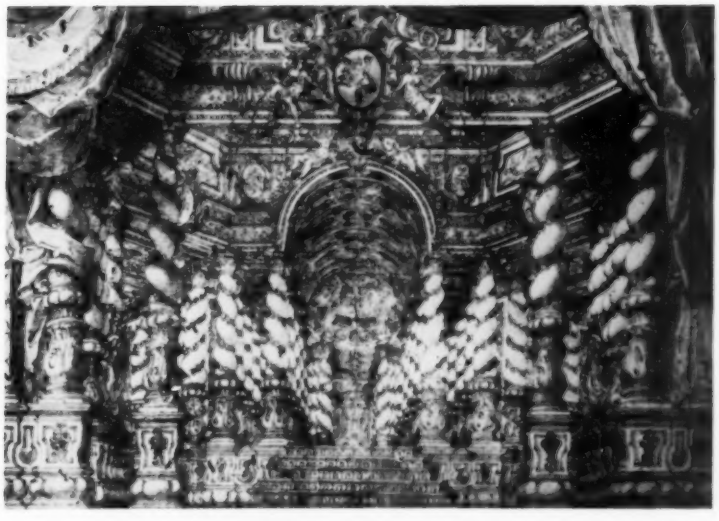


Fig. 6. GIUSEPPE BIBIENA, *Stage Set (27.4 x 25.9 cm)*
Rio de Janeiro, National Library



Fig. 7. SERVANDONI
Classical Landscape (28.2 x 19.1 cm)
Rio de Janeiro, National Library



Fig. 8. GAETANO GANDOLFI, *Chained Prometheus Attacked by Eagle (216 x 234 mm)*
Rio de Janeiro, National Library

attract worms. So does the glue, too often used in the place of paste in mounts and mats. Mold germs flourish even more quickly than here in the woodpulp paper used in the nineteenth and twentieth centuries in the mounts.

Brazil has had a checkered history. At intervals the collections have been made safe from outer depredations, but quite literally the enemy has bored from within. The National Library is only a few hundred yards from the beautiful bay of Rio. The prevailing wind is a salt wind off the water. Air-conditioning is still too great a luxury for public buildings and so the open windows bring the damp, salt air into the Library. It mixes with oil fumes which rise from the constant stream of heavy traffic on the boulevard outside.

In their battle against the elements, the curators are always on the defensive. Under the guidance of Professor Edson Motta, whose year in the United States many will remember, the drawings and prints are being cleaned, repaired and remounted. Those which worm holes have reduced almost to lace and which yet retain a certain value are being laminated. A trained and devoted staff struggles heroically against odds that are staggering and with a budget that has to be stretched to the utmost. Because of blocked currency there is almost no film and very little photographic paper so that photographs are all but unobtainable. Yet facing these odds calmly and working constantly is a staff that is unfailingly gracious, eager, and generous.

[1] In the National Museum of Fine Arts there is also a collection of drawings. It contains fewer early drawings than the collection in the National Library. The Museum drawings were published by Regina Monteiro Real in the *Anuário do Museu Nacional de Belas Artes*, no. 8, 1946, Rio de Janeiro, pp. 3-26, 18 illustrations.

[2] I should like here to thank the staff for their kindness, their thoughtfulness, and their assistance, with special thanks to Eugenio Gomes, the Director General of the Library, who put his whole staff at my disposal, and to Lygia da Fonseca Fernandes da Cunha, Chefe da Seção de Iconografia, who made all the resources and collections of her Section available to me.

[3] Morales de los Rios, *Grandjean de Montigny e a Evolução da Arte Brasileira*, Rio, 1941.

[4] A Hyatt Mayor, *The Bibiena Family*, New York, 1945, pl. 9.

[5] *Ibid.*, pls. 22 and 23.

[6] Corrado Ricci, *I Bibiena, Architetti Teatrali*, Milano, 1915, pl. 63.

ARCHIVES OF AMERICAN ART

MICROFILMING at the Library Company of Philadelphia, now housed in the Ridgway Branch Library at Broad and Christian Streets, produced five reels of microfilm on American artists. The Library Company is the oldest subscription library in the United States, founded in 1731 by Benjamin Franklin. The building was provided for in the will of Dr. James Rush and was named for his wife's father, Jacob Ridgway, who accumulated the family wealth as a Philadelphia merchant. Through its long history and wise administration the Library Company has assembled a valuable collection of Americana.

MISCELLANEOUS DOCUMENTS AND LETTERS

We have microfilmed approximately 390 miscellaneous documents and letters of American artists from this collection. Such artists as the following are represented: Charles Willson Peale, John James Audubon, William Rush, Benjamin West, Richard Greenough, Robert Field, Emanuel Leutze, Hiram Powers, Calvert Vaux, Russell Smith, John Sartain, Thomas Sully. There is some correspondence by and to Alfred Newsam, who was a deaf mute with considerable reputation as a lithographer. Several of the letters are about subscriptions to the Gallaudet Monument by Daniel Chester French, which was raised by the efforts of the deaf in this country. There are receipted bills signed with John Neagle's special flourish for portraits he had delivered, as well as a number of Rembrandt Peale documents, among them a long letter dated Washington, March 16, 1824, which begins: "Gentlemen — The Portrait of Washington which I now offer to my countrymen, to the world and to posterity, is his appearance when he sat to me in September 1795." He goes on to say that "since the death of Washington I have made repeated trials, but never to my own satisfaction until now." Also included is an unpublished manuscript by Sadakichi Hartmann, entitled *Esthetic Verities.*

PIERRE EUGÈNE DU SIMITIÈRE, *Ca.* 1736-1784

Du Simitière is a neglected artist who established at least two "firsts" in American art, even though one was probably accidental and the other was posthumous. He earned his living, a relatively poor one, by painting portraits, cutting silhouettes, designing coins, medals and magazine covers, and doing other types of art work. He was a Swiss, born in Geneva, who acquired an excellent use of the English language in his travels through the West Indies and up and down the seacoast of North America from Florida to Massachusetts before he settled more or less permanently in Philadelphia in 1766. He had a great capacity for collecting—indiscriminately—everything from natural history specimens, pages of illuminated manuscripts, Indian treaties, historical documents

of the colonial states, and newspapers, to slight pamphlets which are scarce and rare today. He knew Thomas Jefferson, Benjamin Franklin and others of his age. He was an artist and a collector who either lacked the spark of genius, the energy and drive to complete a largely conceived plan, or the knack of publicizing his achievements in order to win attention and lasting fame. Perhaps he is still waiting a successful press agent!

The historical documents which he collected or faithfully copied were apparently intended for use in writing a history of the United States. This project did not go beyond the stage of accumulating material. However, his rooms of curios, natural history and literary specimens and drawings were of such interest to people that, whether by design or by accident, he opened the first "American Museum." As early as June 1, 1782, he advertised that his collection was constantly increasing and that since he was frequently applied to for an inspection of it, he would open it for certain days and hours each week. Parties, not to exceed six, would be conducted through his house on Arch Street, above Fourth. The price of the tickets was half a dollar each. It is interesting to note here that the earliest date given for Charles Willson Peale's more celebrated museum is July 18, 1786.

Du Simitière afterwards proposed to make his museum a permanent public exhibition gallery, and he applied for assistance from the Commonwealth to enable him to enlarge his building, but his application was unsuccessful. His collection was intact with no arrangements for disposal when he died in October, 1784; consequently the second of his "firsts" took place after his death by the public auction of the collection as announced by the broadside reading:

FOR SALE AT PUBLIC VENDUE,
on Thursday the 10th day of March, at the
late Dwelling House of Pierre Eugene du Simitier, Esq.
In Arch Street, between Third & Fourth Streets, where
the State Lottery Office is now kept,

The AMERICAN MUSÆUM
This Curios Collection was, for many Years, the principal
Object of Mr. Du Simitiere's Attention and has been thought
worthy of Notice by both American and European Literati.
It consists of the following articles, which will be
sold in Lots, viz.:

Books . . .
Coins . . .
Curiosities . . .
Drawings & Prints . . .
Horti Sicci . . .
American Money . . .

Matthew Clarkson, Ebenezer Hazard } Administrators

Philadelphia, printed by CHARLES CIST, at the Corner
of Fourth & Arch-Streets.

THE DU SIMITIÈRE PAPERS

At the sale in 1785 the Library Company of Philadelphia purchased many of the books, papers and sketches for a sum of 104 pounds, 6 shillings. The Library of Congress later acquired some of the books, journals and drawings but the location of most of the rest of the collection remains unknown.

In April, 1940, the Historical Records Survey completed a 196-page typewritten record of Du Simitière's papers with the title: *Descriptive catalogue of the Du Simitière papers in the Library Company of Philadelphia.* This was an invaluable guide for microfilming. For ease in studying the papers we microfilmed the pertinent pages of this catalogue preceding each section of the papers. We have all of the papers referred to in the catalogue except a portion of the miscellaneous pamphlets described in the last section. Many of these have been dispersed within the library and the difficulty of reassembling them was thought greater than their value as items collected by Du Simitière, even though many have notes in his handwriting.

The topics covered in the Du Simitière papers are as follows:

Papers relating to natural history.

Two items of "art" interest in this section were: "A receipt of the manner of making pictures of birds with their natural feathers," and "A receipt to take the figures of butterflies on thin gum'd paper which may be cut out and stuck with other pictures by way of embellishment." These might intrigue either the arts and crafts or the montage artists of today.

Papers relating to New York.

Papers relating to Pennsylvania; the Carolinas, etc.

Indian treaties.

Original letters, 1560-1781.

Papers relating to the West Indies.

Original Journals and Extracts.

Papers relating to New England, New York, etc.

Papers relating to Pennsylvania, New England, etc.

Du Simitière Scraps.

The volume contains a heterogeneous collection of MSS. Apparently it consists of odds and ends left unbound after the main body of the papers had been bound. About one-third of the material is in Du Simitière's handwriting. The remainder is partly original, partly copied, and partly printed. There are 170 items which include leaves of medieval illuminated manuscripts, rare American pamphlets, a manuscript opera libretto, various drawings, journals, poems, etc. The original manuscripts date from 1740 to 1783 and include many of historical significance.

Miscellaneous pamphlets (not microfilmed).

Other Du Simitière items are: *Thirteen portraits of American legislators and soldiers . . . drawn from life by Du Simitière and engraved by Mr. B. Reading.* Published by

W. Richardson, London, 1783. And an article in *Isis,* vol. XLII, April, 1951, by Martin Levey, "The First American Museum of Natural History."

MISCELLANEOUS PAMPHLETS

We considered fifteen items in the Library Company's volume called "Art Pamphlets" sufficiently interesting and rare to be microfilmed. The dates of these range from 1832 to 1883. Four are auction sales; the two sales of Joseph Bonaparte's collection in 1845 and 1847; the sale of "The Meade Gallery" in 1853, and the collection of Solomon W. Roberts in 1883. The others are essays and descriptions of pictures.

ARLINE CUSTER, *Librarian*

WILLIAM STRICKLAND'S EUROPEAN SKETCHBOOK, 1838

By AGNES ADDISON GILCHRIST

IN the Tennessee State Library, Nashville, there is a collection of twenty-six water color sketches which were done in England, France, Germany and Italy in 1838 by the architect and engineer William Strickland (see A. A. Gilchrist, *William Strickland,* Philadelphia, 1950). The sketches were made on twenty sheets of watercolor paper and later bound together, probably for Strickland himself after he had come to Nashville as State architect of the Capitol building in 1845. In the following year a series of eleven articles were published between May 22 and June 24, 1846 in the *Nashville Orthopolitan* entitled "Sketches of Roman Architecture" and signed "S". These articles were by Strickland and portions of the articles were written on some of the pages of watercolor paper now bound into the *Sketchbook,* and the entire printed series has been pasted in also.

The *Sketchbook* is bound in stiff boards covered with brown paper which is marked to look like wood. The back and corners are leather with gold tooling. Also in the center of the front cover there is a leather label on which has been tooled in gold "Sketches of Roman Architecture." The size of the *Sketchbook* is 15 x 9¾ inches and ¾ inches thick. Inside is the following notation: "Bought of Jesse Hartley Strickland, May 28, 1859."

1. Frontispiece
2. Transverse section embankment Great Western Railway from London to Bristol. London Feby 1st 1838. W. Strickland Archt & Engr.
3. St. Peters
4. Pantheon
5. View of an Iceberg seen from the Ship Pocahontas on her voyage from Liverpool to Philadelphia, June 30th, 1838.
6. Relative situation and elevation of the ancient Structures of the *Forum Romanorum* and *Via Sacra,* Rome 6th April /38.
7. Tomb of Caius Cestius. Porta St. Paolo. Showing the ancient walls of the city, with the tomb of Shelly a young English poet. (The tomb shown is that of John Keats.)
8. Radicofani, Tuscany, halfway between Rome and Florence, one of the highest points on the route.
9. Ponti di Rotto—Tempo di Vesta—Fortuna Virilius, taken from the Ponti Cestio, 1st April /38 (Fig. 1). (Interesting view to architectural historians because it shows the Tiber before the building of the Ponte Palatino and the Lungotevere d. Pierleoni, and also shows the façade of S. Maria in Cosmedin before the restoration of 1894-1899 by B. G. Giovenale. The view of the temple of Fortuna Virilius at the left is a reconstruction by Strickland, as in 1838 the temple was still part of a medieval building.)
10. Capital enriched with oak leaf foliage. Rome April 4th 1838 (medieval arches, window, capitals and corbel).
11. Palace of Constantine looking from the Corridor, or Piazza, into the Court Yard, which is about 50 ft. square. St. Giovani Laterano.
12. New Falls at Tivoli. Drawing made on the spot April 4th 1838.
13. Wire Bridges—Pont Suspendu—Rhone & Soane—Span 360 ft. scale 20 ft to the inch.
14. Catenarian cord, or, rope of wire, full size. Cross section (of pier head of suspension bridge). Scale 8 ft to the inch.
15. Aqueductus AElii Adriani. Pont de Gard. Drawn on the spot, March 10th /38. W. Strickland. Scale 50 ft to the inch.
16. Sepulchre of Cecilia Metella converted into a fortress by the Roman Barons during the middle ages. It is the best preserved fabric of ancient Rome. 3 miles from Rome.
17. Tomb of Nero, 6 miles from Rome on the Flaminian way. April 6 1838.



Fig. 1. WILLIAM STRICKLAND, *Ponti di Rotto—Tempo di Vesta—Fortuna Virilius*



Fig. 2. WILLIAM STRICKLAND, *Tower of Attilla, Villa Pamphylia near Rome*

18. Gregorius XVI, pope of Rome; Cardinal; The Three Graces by Gregory, Capuccini, Sacerdote. Rome 28th March 1838.
19. Ceiling of Crosby Hall. London Feby 14th /38. W. Strickland, Archt.
20. Tower of Attilla Villa Pamphylia near Rome March 30th /38 (Fig. 2). (One of the few examples of early Gothic revival in Rome, now disappeared. Built by a former Prince Doria to hide the farm buildings from the Villa Doria Pamphily.)
21. Crosby Hall—Bishopgate Street, London. North doorway. London Feby 10th /38.
22. Roman Tower of the 12th Century.
23. Drachenfels on the Rhine. May 5th /38.
24. Great Western Railway from London to Bristol. W. Strickland Archt & Engr. London Feby 6th /38.
25. Great Western Railway. Wheel & Flange. Full size.
26. Great Western Railway. I. K. Brunel Engineer. Ground plan of the framing. Scale 1/4 of an inch to the foot.

On page 11 of the *Sketchbook*, there is pasted a colored aquatint, below which Strickland printed "Jupiter Stator, Rome." (The sketches numbered above as 19, 21 and 24 were published as illustrations nos. 10, 11, 12 of "Additions to William Strickland, Architect and Engineer, 1788-1854," A documentary supplement of the *Journal of the Society of Architectural Historians*, XIII, 3, October, 1954.)

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JANUARY–MARCH, 1955

ANCIENT ART

ASSYRIAN

Royal Portrait in Priestly Attitude. VIII century B.C. Ivory, H. 7½". The Cincinnati Art Museum.

EGYPTIAN

Bas-Relief from the tomb of Methethy. End of V Dynasty, found in Sakkara, region of the Pyramid of Unas. Polychromed limestone, H. 19 7/16"; W. 55¾". **Pair of Oxen.* Middle Kingdom, XII Dynasty, from Assyut. Polychromed wood, H. 8"; W. 3½"; L. 9". *Seated Cat. Ca.* 500 B.C., found in Zagazig, Lower Egypt, near site of Bubastis. Bronze, H. 9½"; W. 3¼"; L. 6¼". *Statue of a Lady.* XXVI Dynasty. Green basalt, H. 22½"; W. 9". The Virginia Museum of Fine Arts, Richmond.

ETRUSCAN

Black-figured Amphora, Centaurs. Ca. 575-550 B.C. H. 13⅞". The Metropolitan Museum of Art, New York.

Standing Figure of Aphrodite, holding sphere in out-stretched right hand. V century B.C. Bronze, H. 3½". The Royal Ontario Museum of Archaeology, Toronto.

PERSIAN

Bowl in Shape of Duck. IX-VIII century B.C., Mauric or Median (pre-Achaemenid). Pottery with glazed decoration, H. 9½"; W. 14½". *Wine Bowl* with noble or royal portrait. Sasanian, *ca.* IV-V century A.D. Silver, H. 3"; Diam. 9¼". The Cincinnati Art Museum.

ROMAN

**Head of Bacchus.* II century A.D. Marble, H. 7". Seattle Art Museum.

**Head of Girl of Imperial Family.* III century A.D. Marble, H. 0.215 m. The Art Museum, Princeton University.

MEDIEVAL ART

PAINTING

FLEMISH

**Annunciation to the Virgin.* School of Dierick Bouts, XV century. Oil on panel, H. 15¾"; W. 12". The Virginia Museum of Fine Arts, Richmond.

ITALIAN

**Eight Scenes from the Life of Christ (Diptych).* Late XIII or early XIV century. Tempera and gold leaf on panel, H. 23½"; W. 34¼". The Virginia Museum of Fine Arts, Richmond.

SCULPTURE

FLEMISH

Statue of a Young King. First quarter of XIV century. Oak, with original paint, H. 46". The Metropolitan Museum of Art, The Cloisters, New York.

FRENCH

Bust of a Man, probably a Prophet. Ca. 1490. Carved and polychromed wood, H. 18½". The Museum of Fine Arts, Boston.

**Indicates object is illustrated*

SPANISH

Relief Sculptures (2). XIV century. Painted and gilded wood, H. 15″; W. 20″. H. 21″. Robert Hull Fleming Museum, University of Vermont.

St. Michael. XV century. Polychromed wood, H. 6′ 2″. The Metropolitan Museum of Art, The Cloisters, New York.

DECORATIVE ARTS

FLEMISH

Half Figure of a Man. Gothic. Wool tapestry, H. 18½″; W. 24″. Seattle Art Museum.

GERMAN

Small Crucifix. XI century (Rhenish). Bronze with traces of gilding, H. 5¾″; Arm-spread, 5¾″. The Royal Ontario Museum of Archaeology, Toronto.

RENAISSANCE TO MODERN TIMES

PAINTING

(Unless otherwise stated, all paintings listed are oil on canvas)

AMERICAN

Elliott, Charles Loring, *Portrait of C. Edwards Lester.* Probably 1845 or 1848. H. 24″; W. 20″. The Detroit Institute of Arts.

*McIlworth, Thomas, *Portrait of Dr. William Samuel Johnson.* H. 31½″; W. 26¼″. The Smith College Museum of Art.

Mount, Shepard Alonzo, *Portrait of William Sidney Mount.* Wood panel, H. 9″; W. 6″. The Detroit Institute of Arts.

Neagle, John, *Portrait of Frances Anne Kemble.* H. 30″; W. 25¼″. Fort Worth Art Association.

Peale, Rembrandt, *Portrait of Mrs. James Claypoole Cooper.* H. 26⅞″; W. 21⅞″. Fort Worth Art Association.

Idem, Portrait of Thomas Sully. Linen on prepared pressed board, H. 23 15/16″; W. 20 3/16″. The National Gallery of Art, Washington, D. C.

*Pratt, Matthew, *Portrait of James MacCulloch.* H. 1.265 m.; W. 1.1015 m. The Art Museum, Princeton University.

Salmon, Robert, *Boston Harbor,* H. 16½″; W. 24½″. *Harbor Scene.* H. 16½″; W. 24¼″. The Corcoran Gallery of Art, Washington, D. C.

Stuart, Gilbert, *Portrait of Aaron Davis.* Oil on panel, H. 28¾″; W. 23″. The Museum of Fine Arts, Boston.

DUTCH

Ast, Balthazar van der, *Still-Life.* 1622. Oil on copper, H. 13 3/16″; W. 8¾″. The City Art Museum of St. Louis.

*Gogh, Vincent van, *Iris,* H. 24½″; W. 19″. National Gallery of Canada, Ottawa.

Moreelse, Paulus, *Shepherdess.* Oil on panel, H. 28⅜″; W. 21⅞″. M. H. De Young Memorial Museum, San Francisco.

Ruysch, Rachel, *A Bouquet.* The J. B. Speed Art Museum, Louisville.

ENGLISH

*Constable, John, *The Dell in Helmingham Park.* 1826. H. 44⅝″; W. 51½″. William Rockhill Nelson Gallery of Art, Kansas City.

*Hilliard, Nicholas, *Miniature Portrait of Queen Elizabeth.* On vellum, H. 2″; W. 1½″. The Montreal Museum of Fine Arts.

Lawrence, Sir Thomas, *Portrait of Mrs. Sinclair.* H. 36″; W. 28″. The Virginia Museum of Fine Arts, Richmond.

Raeburn, Sir Henry, *Portrait of Dr. Craigie.* H. 48¾″; W. 38¾″. The Virginia Museum of Fine Arts, Richmond.

Turner, J. M. W., *The Fifth Plague of Egypt.* H. 48″; W. 72″. The John Herron Art Institute, Indianapolis.

FLEMISH

*Momper, Joos de, *The Valley.* H. 41½″; W. 25¼″. M. H. De Young Memorial Museum, San Francisco.

Rubens, Peter Paul, *Battle of Constantine and Licinius.* Oil on panel, H. 14″; W. 22½″. William Rockhill Nelson Gallery of Art, Kansas City.

FRENCH

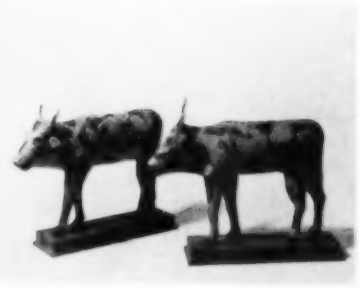
*Anonymous, *Scene from the Italian Comedy.* School of Fontainebleau, late 16th century. H. 44⅞″; W. 57⅞″. The John and Mable Ringling Museum of Art, Sarasota.

*Boucher, François, *The Journey to Market. Ca.* 1730. H. 16⅛″; W. 12⅛″. The Museum of Fine Arts, Springfield, Mass.

Caillebotte, Gustave, *Siesta.* 1877. Pastel on board, H. 14¼″; W. 20¾″. The Wadsworth Atheneum, Hartford.

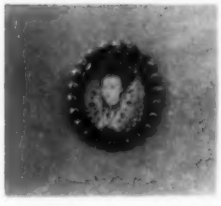
Cézanne, Paul, *Jardin des Lauves.* 1906. H. 25¾″; W. 32″. The Phillips Gallery, Washington, D. C.



















TOP: 1. *Head of a Girl.* III century A.D. The Art Museum, Princeton University. 2. *Pair of Oxen.* Middle Kingdom, XII Dynasty, from Assyut. The Virginia Museum of Fine Arts, Richmond. 3. *Head of Bacchus.* II century A.D. Seattle Art Museum.

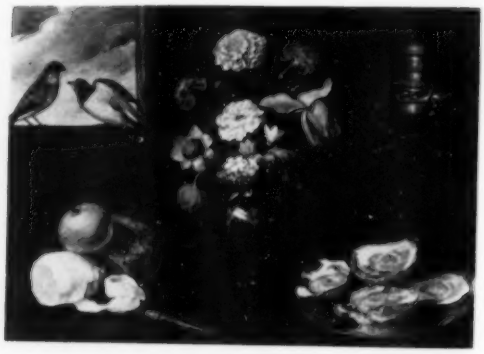
CENTER: 1 and 3. *Eight Scenes from the Life of Christ (Diptych).* Italian, late XIII or early XIV century. The Virginia Museum of Fine Arts, Richmond. 2. NICHOLAS HILLIARD, *Miniature Portrait of Queen Elizabeth.* The Montreal Museum of Fine Arts.

BOTTOM: 1. *Annunciation to the Virgin.* School of Dierick Bouts. The Virginia Museum of Fine Arts, Richmond. 2. *Gilded Cup with Cover.* German, 1619, Hans Beutmueller. The Toledo Museum of Art. 3. COSIMO ROSSELLI, *Portrait of a Young Man with a Pink.* Museum of Fine Arts of Houston.













TOP: 1. JACOPO TINTORETTO, *Minerva Pursuing Venus*. The City Art Museum of St. Louis. 2. *Scene from the Italian Comedy*. School of Fontainebleau. The John and Mable Ringling Museum of Art, Sarasota.

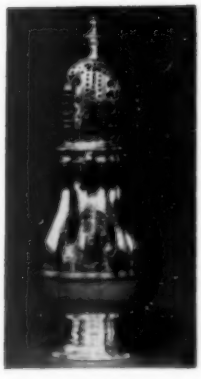
CENTER: 1. JOHANN-EVANGELIST HOLZER, *Sketch for a Ceiling Decoration: The Nativity*. The John and Mable Ringling Museum of Art, Sarasota. 2. JACQUES LINARD, *Still-Life with Flowers and Oysters*. The John Herron Art Institute, Indianapolis.

BOTTOM: 1. JEAN PILLEMENT, *A Harbor Scene*. The John and Mable Ringling Museum of Art, Sarasota. 2. JOOS DE MOMPER, *The Valley*. M. H. De Young Memorial Museum, San Francisco.











TOP: 1. THOMAS MCILWORTH, *Dr. William Samuel Johnson*. Smith College Museum of Art. 2. *Madonna and Child with Mary Magdalene*. Florentine School. The John and Mable Ringling Museum of Art, Sarasota. 3. MATTHEW PRATT, *Portrait of James MacCulloch*. The Art Museum, Princeton University.

CENTER: 1. FRANCOIS BOUCHER, *Journey to Market*. The Museum of Fine Arts, Springfield, Mass. 2. GIOVANNI BATTISTA PIAZZETTA, *Assumption of the Virgin*. The Cleveland Museum of Art. 3. ALESSANDRO ALGARDI, *Abraham Sacrificing Isaac*. Seattle Art Museum.

BOTTOM: 1. *Sugar Caster*. English, 1715. Simon Pantin. The Montreal Museum of Fine Arts. 2. GIOVANNI DOMENICO TIEPOLO, *Pulcinello with Ostriches*. Dudley Peter Allen Memorial Art Museum, Oberlin College. 3. *Sugar Bowl with Cover*. American, 18th century, Myer Myers. The Detroit Institute of Arts.













TOP: 1. HONORÉ DAUMIER, *The Fugitives*. The Minneapolis Institute of Arts. 2. CAMILLE COROT, *Genzano, près du lac Nemi*. The Phillips Gallery, Washington, D. C.

CENTER: 1. HENRY MOORE, *Seated Warrior*. The Art Gallery of Toronto. 2. VINCENT VAN GOGH, *Iris*. National Gallery of Canada, Ottawa.

BOTTOM: 1. GUSTAVE COURBET, *Landscape*. Lyman Allyn Museum, New London. 2. JOHN CONSTABLE, *The Dell in Helmingham Park*. William Rockhill Nelson Gallery of Art, Kansas City.

Idem, Still-Life with Bread and Eggs. 1865. H. 23¼"; W. 30". The Cincinnati Art Museum.

Claude Lorrain, *Trojan Women Setting Fire to the Greek Fleet.* H. 43⅜"; W. 59⅞". The Metropolitan Museum of Art, New York.

*Corot, Camille, *Genzano, près du lac Nemi.* 1843. H. 14½"; W. 22⅜". The Phillips Gallery, Washington, D. C.

*Courbet, Gustave, *Landscape.* H. 28¼"; W. 22¾". Lyman Allyn Museum, New London.

*Daumier, Honoré, *The Fugitives.* Late 1860's. H. 15⅜"; W. 27⅛". Collections: Charles Daubigny; Paul Bureau; Paul Rosenberg; Grace Rainey Rogers. The Minneapolis Institute of Arts.

Delacroix, Eugène, *Portrait of Ludwig August, Baron von Schwiter.* 1826. H. 21¾"; W. 17⅞". The Museum of Fine Arts, Springfield, Mass.

Guérin, Pierre Narcisse, *Classical Scene.* H. 14¾"; W. 18¼". The Wadsworth Atheneum, Hartford.

Harpignies, Henri, *Landscape,* H. 44"; W. 66". The Brooklyn Museum.

*Linard, Jacques, *Still-Life with Flowers and Oysters.* H. 9⅛"; W. 25⅜". The John Herron Art Institute, Indianapolis.

Monticelli, Adolphe, *Garden Party.* Oil on panel, H. 18½"; W. 30½". Seattle Art Museum.

Idem, Midsummer. Oil on panel, H. 15½"; W. 23½". The Phillips Gallery, Washington, D. C.

Pater, Jean-Baptiste-Joseph, *On the Terrace.* H. 28¼"; W. 39⅜". The National Gallery of Art, Washington, D. C.

*Pillement, Jean, *A Harbor Scene,* H. 24¾"; W. 33¼". The John and Mable Ringling Museum of Art, Sarasota.

GERMAN

*Holzer, Johann-Evangelist, *Sketch for a Ceiling Decoration: The Nativity.* H. 23¼"; W. 28". The John and Mable Ringling Museum of Art, Sarasota.

ITALIAN

*Anonymous, *Madonna and Child with Mary Magdalene.* Florentine school, *ca.* 1535. Oil on panel, H. 34¾"; W. 27½". The John and Mable Ringling Museum of Art, Sarasota.

Canaletto (Antonio Canale), *The Clock Tower in the Piazza San Marco, Venice.* Engraved by H. Fletcher, published by Joseph Boudin, June 26, 1739. H. 20¾"; W. 27¾". William Rockhill Nelson Gallery of Art, Kansas City.

Carriera, Rosalba, *Portrait de Femme, Comtesse Orzelska.* The National Gallery of Art, Washington, D. C.

Desiderio, Francesco, *Cathedral by Moonlight.* The J. B. Speed Art Museum, Louisville.

*Piazzetta, Giovanni Battista, *Assumption of the Virgin.* H. 28⅜16"; W. 15⅛". The Cleveland Museum of Art.

Reni, Guido, *St. Jerome. Ca.* 1625. H. 37"; W. 49¾". Allen R. Hite Art Institute, University of Louisville.

*Rosselli, Cosimo, *Portrait of a Young Man with a Pink.* Oil on panel, H. 12¼"; W. 14⅞". Museum of Fine Arts of Houston.

*Tintoretto, Jacopo, *Minerva Pursuing Venus. Ca.* 1580. H. 76¼"; W. 91⅞". The City Art Museum of St. Louis.

DRAWINGS

FRENCH

Claude Lorrain, *Landscape with Lake.* Pen and bistre ink with blue wash, H. 167 mm; W. 260 mm. The Cleveland Museum of Art.

De Troy, Jean-François, *Déjeuner Champêtre.* Black chalk heightened with white on gray paper, H. 16⅛"; W. 12½". The National Gallery of Canada, Ottawa.

Dughet, Gaspard, called Poussin, *Landscape.* Brush and brown wash with pen, and a few indications in black crayon, H. 10½"; W. 15⅝16". The Pierpont Morgan Library, New York.

Saint-Aubin, Gabriel de, *Momus.* Red and black chalk with a few touches of white, H. 13⅞"; W. 9½". The Pierpont Morgan Library, New York.

Vouet, Simon, *Allegorical Figure.* Black chalk heightened with white on buff paper, H. 15¾"; W. 10". The National Gallery of Canada, Ottawa.

GERMAN

Elsheimer, Adam, *The Crucifixion.* Wash. The Cleveland Museum of Art.

ITALIAN

Bernini, Giovanni Lorenzo, *The Ecstasy of St. Theresa.* Original sketch in pen and pencil for the sculpture in the church of Sta. Maria della Vittoria, Rome. The Philadelphia Museum of Art.

Guardi, Francesco, *A Procession of Triumphal Cars in Piazza San Marco, Venice.* Pen and bistre ink and bistre wash, H. 259 mm.; W. 367 mm. The Cleveland Museum of Art.

Guercino, Giovanni Francesco Barbieri, *Figure of a Man* (three-quarter). Sepia line and wash on paper, H. 7⅜"; W. 5⁹⁄₁₆". Seattle Art Museum.

Lanfranco, Giovanni, *An Angel. Ca.* 1620. Chalk, H. 11¾"; W. 16⅜". Allen R. Hite Art Institute, University of Louisville.

*Tiepolo, Giovanni Domenico, *Pulcinello with Ostriches.* H. 11¹¹⁄₁₆"; W. 16⁵⁄₁₆". Dudley Peter Allen Memorial Art Museum, Oberlin College.

ENGRAVINGS

AMERICAN

Doolittle, Amos, *The Battles of Lexington and Concord.* Series of four engravings after originals by Ralph Earl. The Carnegie Institute, Pittsburgh.

SCULPTURE

AMERICAN

Powers, Hiram, *Greek Slave.* White marble, H. 66". The Brooklyn Museum.

Ward, John Quincy Adams, *William Dean Howells.* Bronze plaque, Diam. 13⁵⁄₁₆". The National Gallery of Art, Washington, D. C.

FRENCH

Rodin, Auguste, *Portrait of Charles Baudelaire.* 1889. Bronze, H. 9½". University of Nebraska Art Galleries.

ITALIAN

*Algardi, Alessandro, *Abraham Sacrificing Isaac.* Terracotta, H. 31½"; W. 22¼". Seattle Art Museum.

DECORATIVE ARTS

An assorted group of objects from the Fiji Islands, collected in 1850. Portland Art Museum.

CERAMICS

A large and important group of examples of English pottery has been recently added to the well-known Burnap Collection at the William Rockhill Nelson Gallery of Art, Kansas City. It includes ceramics from the 14-15th centuries to the late 18th century, and is particularly rich in early 18th century Lambeth and Bristol examples.

King August III as a Mason; Lady in Crinoline Dress; Seated Woman and Child. German, *ca.* 1745, J. Kaendler. Porcelain figurines. The John Herron Art Institute, Indianapolis.

FURNITURE

Console Table. Italian, 18th century. Carved and gilded walnut; black and white marble top, H. 34¾"; W. 52½"; D. 22¾". William Rockhill Nelson Gallery of Art, Kansas City.

GLASS

421 items of American Glass, mostly cup plates, 19th century. The Art Institute of Chicago.

METAL WORK

Coffee Pot. American, 1765, Gabriel Lewyn. Silver, H. 6". John Marshall Phillips Collection, Yale University Art Gallery.

Cup. German (Augsburg), 16th century. Silver gilt, engraved with bear hunt. **Cup with cover.* German, 1619, Hans Beutmueller. Silver gilt. The Toledo Museum of Art.

**Sugar Bowl with Cover.* American, 18th century, Myer Myers. Silver, H. with cover: 4¹⁵⁄₁₆"; Diam. 4½". The Detroit Institute of Arts.

**Sugar Caster.* English, 1715, Simon Pantin. Silver, H. 8¼". The Montreal Museum of Fine Arts.

Tureen, with cover and tray. French, 1728-1729, Thomas Germain. Silver, tray, L. 17"; tureen with cover, H. 8¼". The Elizabeth Parkes Firestone Collection of French Silver. The Detroit Institute of Arts.

TEXTILES

Altar Frontal with Barberini Arms. Italian, 17th century. Brocade woven with silk, and silver and gold threads. The Museum of Fine Arts, Boston.

Doublet. Italian, *ca.* 1600. Green and gold Sicilian brocatelle; purple taffeta lining, L. 20½". The Detroit Institute of Arts.

VARIA

L'Architettura Civile. Italian, Ferdinando Bibiena. Text and 72 etched plates; H. 17¼" in original cream leather binding. Museum of Fine Arts, Boston.

CONTEMPORARY ART

PAINTING

AMERICAN

Avery, Milton, *Gaspé Fisherman.* 1940. H. 40"; W. 30". Vassar College Art Gallery.

Baziotes, William A., *Night Mirror.* 1947. H. 50″; W. 60″. Vassar College Art Gallery.

Blume, Peter, *The Italian Straw Hat.* 1952. H. 22¼″; W. 30⅜″. The Wadsworth Atheneum, Hartford.

Demuth, Charles, *Two Acrobats.* 1918. Watercolor on paper, H. 10⅞″; W. 8⅜″. The Walker Art Center, Minneapolis.

Feininger, Lyonel, *Village Street.* 1929. H. 31¾″; W. 39¾″. The Art Institute of Chicago.

Goodnough, Robert, *Composition #1.* H. 3′ 9½″; W. 3′. Vassar College Art Gallery.

Graves, Morris, *Joyous Young Pine.* Tempera on paper, H. 53½″; W. 27″. The Art Gallery of Toronto.

Grimm, William, *Portrait of Madame Schiaparelli.* H. 31½″; W. 25″. The Birmingham Museum of Art.

Guston, Philip, *Painting No. 4.* 1952. Oil on fabric, H. 33″; W. 27″. Worcester Art Museum.

Prendergast, Maurice B., *In the Summertime.* Pastel and water color. The Carnegie Institute. Pittsburgh.

Solomon, Syd, *Live Oak Dock.* Water color, H. 14½″; W. 19½″. The Birmingham Museum of Art.

Tobey, Mark, *Choir II.* 1954. Tempera, H. 16½″; W. 10″. Seattle Art Museum.

Wyeth, Andrew, *Karl's Room.* 1954. Water color, H. 29¾″; W. 21½″. The Museum of Fine Arts of Houston.

CANADIAN

Cullen, Maurice, *The Last Loads.* H. 45″; W. 67½″. The Art Gallery of Toronto.

FRENCH

Buffet, Bernard, *Still-Life with Fish.* 1954. H. 38″; W. 76½″. The Detroit Institute of Arts.

GERMAN

Beckmann, Max, *The Tomeji Clowns.* 1950. H. 36″; W. 55″. Seattle Art Museum.

DRAWINGS

AUSTRIAN

Kokoschka, Oscar, *Self-Portrait.* 1938. H. 17¹¹⁄₁₆″; W. 17⅜₁₆″. Dudley Peter Allen Memorial Museum, Oberlin College.

ENGLISH

Sickert, Walter Richard, *Sally.* Charcoal on buff paper, H. 11⅛″; W. 13⅞″. The National Gallery of Canada, Ottawa.

FRENCH

Fresnaye, Roger de la, *Male Nude.* 1911. Pencil, H. 13″; W. 10″. The Carnegie Institute, Pittsburgh.

GERMAN

Grosz, George, *In the Street.* 1920-1925. Ink, H. 18⅜₁₆″; W. 23⅝₁₆″. Allen R. Hite Art Institute, University of Louisville.

SCULPTURE

AMERICAN

Rood, John, *Railway Station.* 1954. Steel and stained glass, H. 25¼″. The Walker Art Center, Minneapolis.

ENGLISH

*Moore, Henry, *Seated Warrior.* Bronze, H. 5′. The Art Gallery of Toronto.

FRENCH

Arp, Jean, *Aquatic.* 1953. Marble, H. 13″. The Walker Art Center, Minneapolis.

Maillol, Aristide, *L'Action enchaînée.* Bronze, H. incl. base: 47½″. The Art Institute of Chicago.

Matisse, Henri, *Crouching Nude.* 1918. Bronze, H. 9¼″. The Detroit Institute of Arts.

ITALIAN

Mirko (Basaldella), *Recall of Ulysses.* Bronze, H. 24″; W. 15″. Museum of Fine Arts of Houston.

SOMMAIRE

ŒUVRES INÉDITES DE GEORGE CALEB BINGHAM

par Ross E. Taggart

George Caleb Bingham (1811-1879) est un des petits maîtres réalistes les plus populaires des États-Unis, célèbre pour son talent inventif, son dessin excellent et un sens de couleur rare à l'époque. Il est le peintre du Middle West des États-Unis, lorsque le Middle West était encore la frontière des trappeurs et des pionniers. Le but principal de l'article de M. Taggart est de faire connaître un tableau de genre de Bingham—*La Campagne Electorale*—récemment acquis par la William Rockhill Nelson Gallery à Kansas City, qui est une de ses meilleures œuvres. En même temps, M. Taggart analyse et publie pour la première fois un certain nombre de portraits exécutés par Bingham dans le Missouri, qui forment un aspect peu connu, mais de première importance, de son talent.

BANDINELLI, RIVAL DE MICHEL ANGE

par W. R. Valentiner

Comme le dit M. Valentiner au début de son article, les deux statues gigantesques qui flanquent le Palazzo Vecchio à Florence, le *David* de Michel ange et l'*Hercule et Cacus* de Bandinelli, symbolisent les deux aspects de la Renaissance et illustrent l'élément positif et l'élément négatif qu'on trouve à chaque grande période: le *David* est l'expression du plus noble esprit de la jeunesse combattante, alors que l'*Hercule* représente l'esprit satanique de la brute.

Dans cet essai, l'auteur examine longuement, non seulement l'*Hercule* (en montrant les grandes qualités), mais aussi l'œuvre tout entier de Bandinelli, la personnalité de l'artiste, et ses relations avec Michel ange, admiré et détesté à la fois. De Bandinelli M. Valentiner fait à juste titre un précurseur du Baroque, et le prédécesseur de Jean de Bologne.

UN PAYSAGE DU PEINTRE WRIGHT DE DERBY

par Charles E. Buckley

L'an dernier, le Musée de Smith College, dans le Massachusetts, a organisé une exposition numériquement peu importante (six tableaux et une vingtaine de gravures) mais de très grand intérêt, consacrée à ce peintre. L'un des tableaux était un paysage acquis récemment par ce musée, un intérieur de caverne en Italie. Un autre tableau remarqué était celui, appartenant au musée de Detroit,

qui représente un paysage anglais, un clair de lune dans le Derbyshire. C'est l'analyse de ce dernier qui forme la partie centrale de l'article.

UNE COLLECTION DE TABLEAUX DE MAITRES À SAN FRANCISCO

par Alfred Neumeyer

Depuis plusieurs années, la Fondation Kress a distribué parmi certains musées américains un grand nombre de tableaux et autres objets d'art appartenant à la Fondation. La plupart des œuvres les plus importantes sont à la National Gallery de Washington; mais certaines villes ont reçu des dons généreux, bien que de valeur inégale. Un des trois musées de San Francisco, le musée De Young, a été particulièrement favorisé, avec trente-neuf tableaux de la collection Kress, tous de belle qualité. Une *Sainte Catherine* de Daddi; un rare Antonio Veneziano; un Fra Angelico; un Titien très bien conservé, sont quelques-unes des œuvres de l'école italienne, fort bien représentée ici. Mais un *Saint François* du Gréco, un Claude Lorrain, un Poussin (*L'Adoration du Veau d'Or*) daté 1629, un très beau Goya, ont enrichi les autres sections du musée.

ARCHIVES DE L'ART AMÉRICAIN

par Arline Custer

Les *Archives,* fondées il y a un an au musée de Detroit, ont déjà prouvé leur importance. La bibliothécaire des Archives, Mme. Custer, commente ici les derniers documents reproduits, en particulier les manuscrits, dont beaucoup sont inédits, du peintre-collectionneur suisse Du Simitière (1736-1784) qui passa la dernière partie de sa vie à Philadelphie.

UNE COLLECTION DE DESSINS À LA BIBLIOTHÈQUE DE RIO DE JANEIRO

par Agnes Mongan

En 1818 le gouvernement brésilien acheta au directeur de l'École des Beaux-Arts de Rio, Henrique José da Silva, sa collection de dessins anciens, aujourd'hui conservée à la bibliothèque de la ville. Dans son étude, Mlle. Mongan décrit entre autres les pièces principales de cette collection. Probablement formée à Bologne, à la fin du XVIIIe siècle, la collection comprend un certain nombre de dessins du Guerchin et de ses disciples, et aussi du Guide et de son élève Simone Cantarini. Cambiaso et les Bibienas sont aussi représentés. D'un intérêt spécial est un dessin, daté 1762, de Servandoni, qui dessina la façade de Saint-Sulpice.

UN CAHIER DE CROQUIS DE L'ARCHITECTE STRICKLAND

par Agnes Addison Gilchrist

La section de notre revue réservée aux *Archives de l'Art Américain* comprend en plus du rapport trimestriel habituel, de courts articles. Le carnet de croquis de l'architecte William Strickland est étudié dans ce numéro. Strickland, l'architecte du capitole de Nashville, dans le Tennessee, voyagea en Italie, et son carnet est un souvenir précieux de Rome en 1838.

OBITUARY

EDWIN J. HIPKISS

ON September 1, 1955, Edwin J. Hipkiss, Curator Emeritus of the Boston Museum's Department of Decorative Arts, and a member of the Consultative Committee of this magazine, died in his seventieth year. During his thirty-five years as an active curator he had assembled for the Museum a magnificent collection of European and American art objects and integrated them in more than fifty galleries. After studying architecture at the École des Beaux-Arts in Paris, Mr. Hipkiss practised his profession for a time in Buffalo, where he was born, and later in Boston. When the Museum of Fine Arts invited him in 1919 to create a Department of Decorative Arts it owned only a nondescript group of unrelated objects, some of questionable parentage. From the outset, however, he had a craftsman's eye for workmanship and a connoisseur's taste for excellence, and these remained his lifelong touchstones. Happily, he lived to see his project for outstanding period rooms, alternating with groupings of related material, become a reality and his department rise from nothing to rank with the best in the country. Under his guidance the Museum had the good fortune to acquire a twelfth century Spanish Romanesque church portal, a fifteenth century English stained-glass window, seven European period rooms, sixteen American period rooms, the Swan Collection of eighteenth century French art objects, the Wilbour Collection of English silver, the Paine Collection of English porcelain, the Thayer and Sleeper Collections of Revere silver, the famous Paul Revere Liberty Bowl, and the M. and M. Karolik Collection of eighteenth century American arts. His enthusiasm was contagious and his sense of responsibility, great. Scholarly, too, as well as practical, he wrote many illuminating articles, with the understanding and appreciation of a man who has dedicated his life to his subject. He had, moreover, a major share in the structural planning of the special wing which housed his department and which opened in 1928. Also, he was frequently called on to make renderings and working drawings for minor alterations in the Museum building and its galleries, and even for exhibition cases and signs or lettering—a minor art which he considered badly neglected and which he practised with style and feeling. Like the early architects and builders, he had the wonderful faculty of seeing in his mind's eye the objects he drew on paper come to life. An excellent amateur craftsman himself, he knew at first hand the arts and skills that went into the making of beautiful work. The shoddy and makeshift he would not tolerate. He believed, too, that honesty of workmanship was not far removed from moral integrity and high character. In his chosen field he was a pioneer, and his passing leaves a great gap.

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LUCAS VAN LEYDEN, *Moses Striking Water from the Rock*
Boston, Museum of Fine Arts



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(Italian School – Early 17th Century)

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"MOSES STRIKING WATER FROM THE ROCK" BY LUCAS VAN LEYDEN IN THE MUSEUM OF FINE ARTS, BOSTON

A major painting by the early Dutch master Lucas van Leyden, entitled *Moses Striking Water from the Rock*, has recently been acquired by the Boston Museum of Fine Arts, and is considered by the Director, Perry T. Rathbone, as the most important picture acquired by the museum in recent years. A colorful Old Testament panorama, signed and dated 1527, it is a masterpiece of the maturity of Lucas van Leyden.

The painting shows a brilliant and complex grouping of about thirty-five figures, with a majestic Moses, his staff raised after having struck water from the rock. It is not the moment of the miracle, however, but a serenely joyous aftermath, a parade of portraits of the elders, women and children in subdued color and magnificent draughtsmanship. The painting is well known to art historians, having previously been in the collection of the Princess di Piombino in Rome, and before that, as early as 1657, in the Villa Borghese. It has long been acknowledged as one of the three most important works of Lucas' maturity, the other two being in the Hermitage at Leningrad and in Leyden.

W. G. Constable, curator of paintings at the Museum of Fine Arts, describes the new acquisition as "a completely authentic work by one of the outstanding masters of the Northern Renaissance. The draughtsmanship is superb." It is also the only extant painting on canvas by Lucas. Apparently unique in his work is the medium used, distemper instead of oil, permitting a linear definition which does full justice to the superlative draughtsmanship of a master trained as an engraver. At the same time there is a subtle and glowing tonal effect.

It is a large work, 71¾ by 92 inches, but not overwhelming, especially when one considers the complicated pattern of grouping that involves three dozen figures. Moses, carrying the rod in his right hand, stands a little to the right in the middle ground, beside Aaron the High Priest. In the background to the left the caravan of the Israelites approaches. The textual source is primarily from Exodus XVII: 3-6. The artist has chosen a moment after the miracle itself, when the elders stand by while the first water is carried back to the tribes, and the children are tended.

Of the early Dutch masters, Lucas van Leyden is one of the rarest. He was born in Leyden, Holland, in 1494, and was trained by his father in early youth. He supported himself largely by engravings, and in his paintings he was a constant experimenter and innovator. This propensity for new methods contributed to the scarcity of his paintings—there are only three others by him in the United States, and these are of quite a different type. The importance to the Boston Museum of Fine Arts of this Lucas van Leyden masterpiece is notable because it illustrates magnificently a phase in the history of Northern European painting.

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THE MORRISON TRIPTYCH

From an article in the Toledo Museum of Art *Museum News*, Summer, 1955.

In the years just before 1500 Antwerp replaced Bruges as the commercial center of the chief trading district of northern Europe, the dukedom of Burgundy. Antwerp's location gave unrivaled access by river to the sea and by roads and waterways to the interior. It was the destruction of just this crossroads position that contributed to the decline of Bruges, for by 1494 the silting up of the river Zwyn was complete and ocean-going ships could no longer reach her quays. Unemployment soon followed, and many of the artisans who had furnished the splendid and ostentatious Burgundian court, the wealthy middle class and the representatives of foreign business interests joined the exodus of merchants and bankers to Antwerp.

There was an active market for pictures among the newly rich burghers of Antwerp who wanted to embellish their churches and houses. The heavy demand drew ambitious artists from the many Netherlandish and Rhineland towns with active ateliers, and soon after 1500 there was a sudden increase in the number of paintings produced at the booming port. Many converging influences can be traced; slightly later a distinctive local style began to develop, but the years around the turn of the century present many problems of identity and attribution.

Questions of this nature come up in the case of an altarpiece of major importance recently acquired for the Museum's collection of early Flemish painting as the gift of Edward Drummond Libbey. It is a triptych executed at Antwerp by an anonymous artist some time between 1500 and 1510. For many years it belonged to the collection of the Morrison family in England; in 1915 the noted art historian M. J. Friedländer used it as the key work among a small group of pictures which he felt shared certain characteristics of individual style. The group was attributed to an artist whom he named the Master of the Morrison Triptych. There have been many attempts to identify this unknown master with various names appearing on the rolls of the Antwerp guild of painters, but thus far no conclusive evidence has come to light.

The Morrison Triptych is a free version of a triptych by the Bruges painter Hans Memling, which dates from about 1485-1490 and is now in the Kunsthistorisches Museum at Vienna. That the composition was a popular one is proven by similar works in the National Gallery, Washington and the Uffizi, Florence; The Morrison Master repeated it for his Antwerp patron, making modifications which are of considerable interest for what they tell us about the rather archaizing style of late fifteenth century Bruges as exemplified by Memling and as transmuted by the more progressive atmosphere of Antwerp in the first days of its new prosperity.

Below a bizarre flamboyant Gothic structure the Virgin is enthroned holding the Christ Child. He reaches toward a delightfully smiling angel who stops playing the *lira da braccia*, an ancestor of the violin, to offer Him a pear. At the right, a second angel continues the heavenly concert on a

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MASTER OF THE MORRISON TRIPTYCH, *The Morrison Triptych*
The Toledo Museum of Art

lute; this is an invention of the Morrison Master which replaces Memling's kneeling donor. The engaging expressions and delicate execution of these winged figures make them among the most attractive features of the work. Above the central group *putti* struggle to support heavy garlands of fruit and flowers, decorative Italian motifs rare in 1500 when the Flemish were yet untouched by Renaissance forms. In the upper corners strangely formed capitals support tiny doll-like figures painted in grisaille that enact the Old Testament stories of Abraham and Isaac (Genesis XXII: 9-13) and Jephthah and his daughter (Judges XI: 39), an allusion to the sacrifice and redemption of Christ. Through a simple arcade we look out upon an idyllic landscape of woods and meadows flooded with the gentle radiance of a cloud-flecked afternoon sky.

On the left wing stands John the Baptist wearing a blue robe over the brown camel's hair tunic and carrying his attribute, the lamb. John the Evangelist appears on the right wing holding the chalice, signifying that he was an apostle. On the outer sides of the wings the figures of Adam and Eve appear in red marble niches.

It is the greater freedom given to light and the effects which it produces upon atmosphere and space that mark the Morrison Master's most individual contribution to the Bruges work which served as his model. Perhaps he was influenced in this respect by Quentin Massys, the leading Antwerp painter in 1500, although no specific connection is evident. Penetration of the back wall by large openings allows the eye to range into the distance at the same time that the enclosed foreground is given a new spaciousness. Light, falling from the left, harmonizes the bold, varied reds and pinks which give shimmering life to the picture's surface. Dark shadows are cast by heavy folds, but there is a rippling, almost irridescent appearance produced by the yellow robe of the lute-playing angel. The geometric patterns of the colored marble floor and Anatolian rug are additional enrichment and a device for drawing the eye back into space.

It is most exceptional to have a triptych with both wings surviving. It is even more extraordinary to find one in a virtually perfect state of preservation, having escaped fire, neglect, or the attentions of overly vigorous restorers for four and a half centuries. If Robert Campin and Jan van Eyck were not first in using oil as a binding medium for their paint, they did make innovations in the technique of painting which were the means for achieving the exquisite realism of their own work and that of their successors. *The Morrison Triptych* represents in its form, color and technique one of the great periods in European painting along its course of development from late medieval times to the modern world.

A RELIEF PORTRAIT BY FRANCESCO LAURANA

From an article by Erica Tietze-Conrat in the Allen Memorial Art Museum *Bulletin*, Spring, 1955.

Ever since Wilhelm von Bode published his book on Florentine sculptors of the Renaissance, museum directors

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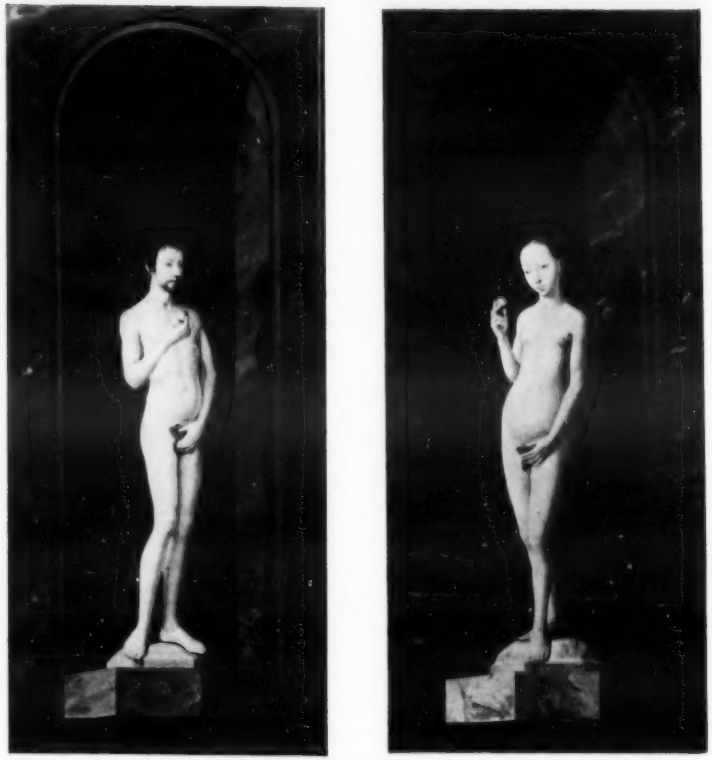
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FRANCESCO LAURANA, *Triboulet*
Oberlin College. Allen Memorial Art Museum



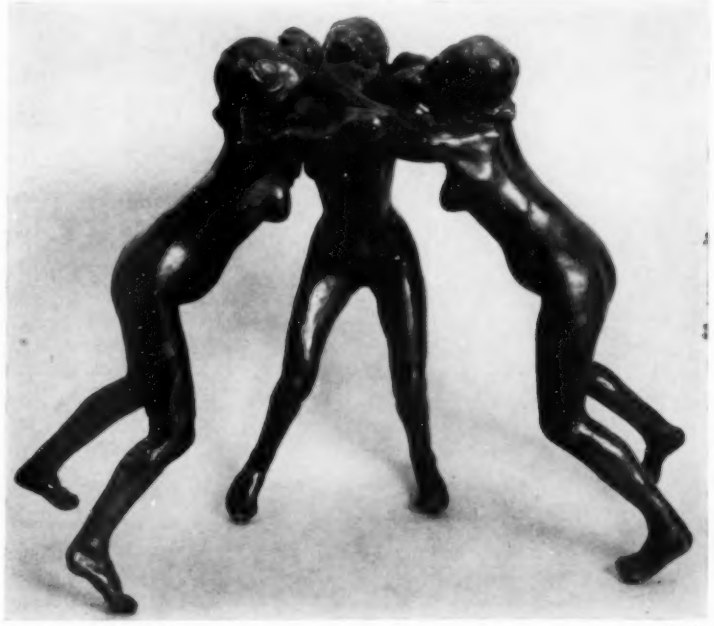
MASTER OF THE MORRISON TRIPTYCH, *Adam and Eve*
(outer side of the wings of the Morrison Triptych)
The Toledo Museum of Art

have thought of Francesco Laurana as the sculptor of busts of aristocratic young ladies. These portraits are so charming that they were eagerly collected even when they were still anonymous—that is, at the time when Louis Courajod, who was the first to undertake a survey of the master's *œuvre*, was still unaware of his identity.

Francesco Laurana was a much more versatile artist than the story of museum collecting would suggest. He was also, and even primarily, a sculptor of large-scale works, as a glimpse at the plates in Rolf's monograph clearly indicates. His style of working in marble is predicated upon being viewed from a considerable distance; it aims at the same effect as does antique triumphal art. Laurana's versatility is also proved by the fact that he was active in the art of medal-making. His medals are signed and inscribed with dates ranging from 1461 to 1466, that is, they were made during the years which Laurana spent in France as court sculptor to René of Anjou.

One of his medals has enabled us to identify more precisely the life-size marble portrait in profile recently acquired by the Allen Memorial Art Museum. That the medal represents a court jester cannot be doubted. True, the bearded man with the earnest look in his eyes does not wear the customary buffoon's dress; but he does hold the fool's mace in both hands. His body, shown almost full front, and clad in a full doublet, presents a powerful effect and forms a striking contrast with the tiny head, the monstrous shape of which is emphasized by its profile view. In the large marble relief, which lacks the contrast between the small head and the body, the profile is of quite a different nature. While in the medal this profile gives the impression of something grotesque and ridiculous, the marble work shows a grand and very earnest kind of monstrosity, which suggests a psychological probe: one feels invited, nay compelled, to search after the true essence of the human being who here confronts us in our own dimension.

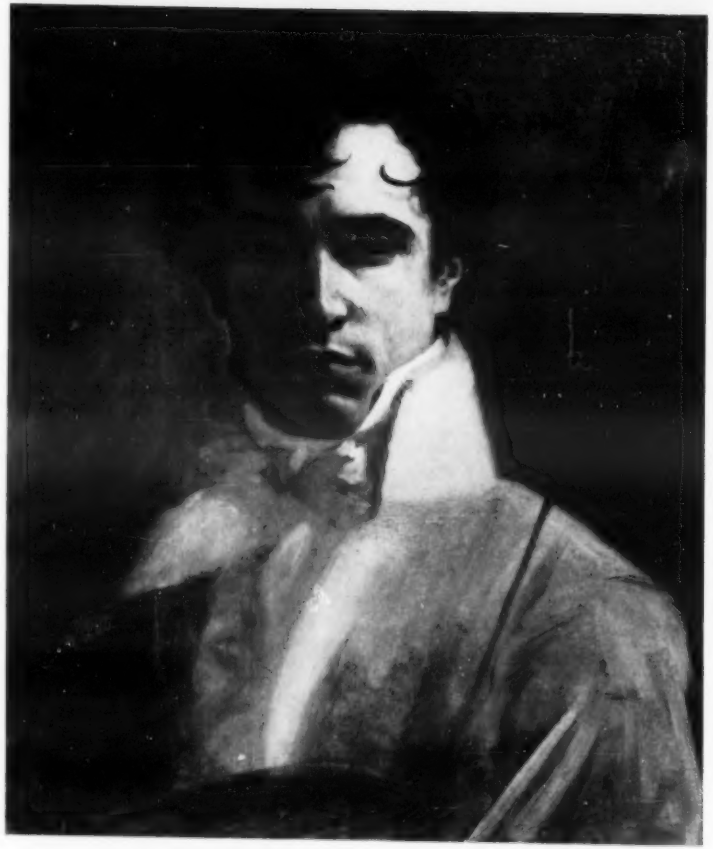
The reverse of the medal, which shows a crouching lion, bears Laurana's signature and the date 1461. It is assumed that Laurana made the medal at Angers, since a medal of Queen Jeanne de Laval bears the same date 1461, in which year she is certain to have held court at Angers. King René owned many jesters, but it is usually assumed that the medal represents one by the name of Triboulet, whose service to René can be documented through twenty years. We do not know what purpose the relief may once have served; it could have been made for Triboulet's tomb. The attribution to Laurana, already plausible on the basis of external evidence, is further corroborated by stylistic evidence: the medal needs his signature, the marble relief does not. The closest stylistic resemblance is found in the portrait of Pietro Speziale in Militello, illustrated on plate 30 of Rolf's book. The manner in which the profile has been inserted in the relief foil, in which every detail has been subordinated to the main accent, in which—and here I am rendering homage to Morelli's method—the ear has been formed: all these points show the closest resemblance to the jester's portrait.



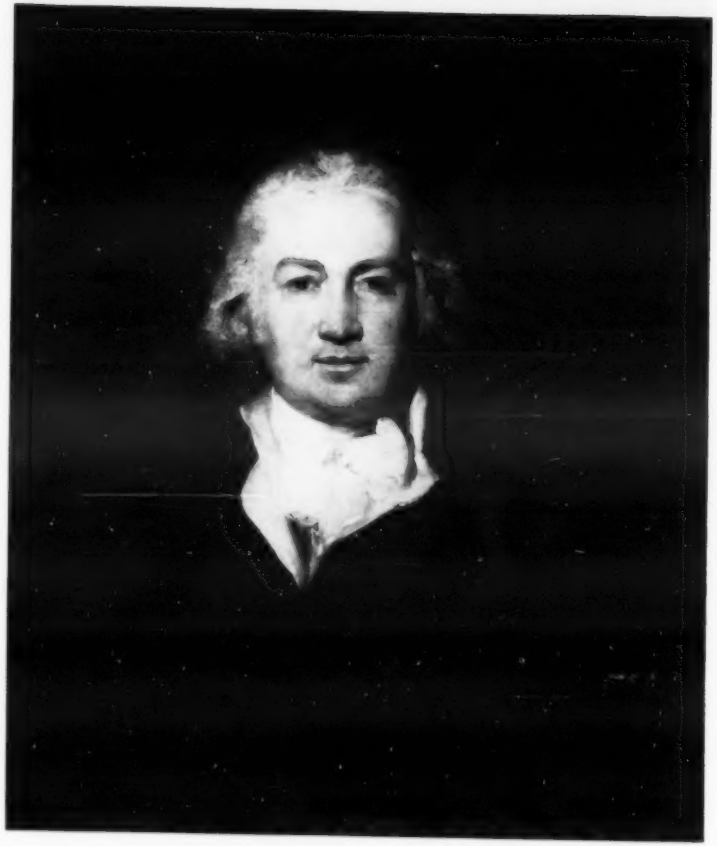
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EUGENE DELACROIX, *Portrait of Baron Schwiter*
Springfield, Mass., The Museum of Fine Arts



SIR THOMAS LAWRENCE, *Ewan Law, M. P.*
The Detroit Institute of Arts

THE PORTRAIT OF A PAINTER

From an article in the Springfield Museum of Fine Arts *Bulletin*, April and May, 1955.

Originally acquired a few months ago as an early nineteenth century French portrait, artist and subject unknown, the unfinished study of an artist illustrated here now has been identified by Mr. Walter Pach as the work of Delacroix. A distinguished author, scholar, and critic, and long a lecturer and writer on the art of the period, Mr. Pach's opinions are authoritative. His statement brings to a close our interesting and exciting speculations concerning the painting's authorship.

"A picture" says Mr. Pach, "must be very convincing indeed if one feels justified in pronouncing upon it merely from the evidence of a photograph. In the case of this picture, however, the impression it makes is so decisive that I am sure no essential change of my opinion on the work can take place. And this is the more significant because the author of the painting is a great colorist, none other, as I maintain, than Eugène Delacroix. Such was also the immediate conviction of Jacques Lipchitz, the sculptor, an excellent connoisseur in such matters.

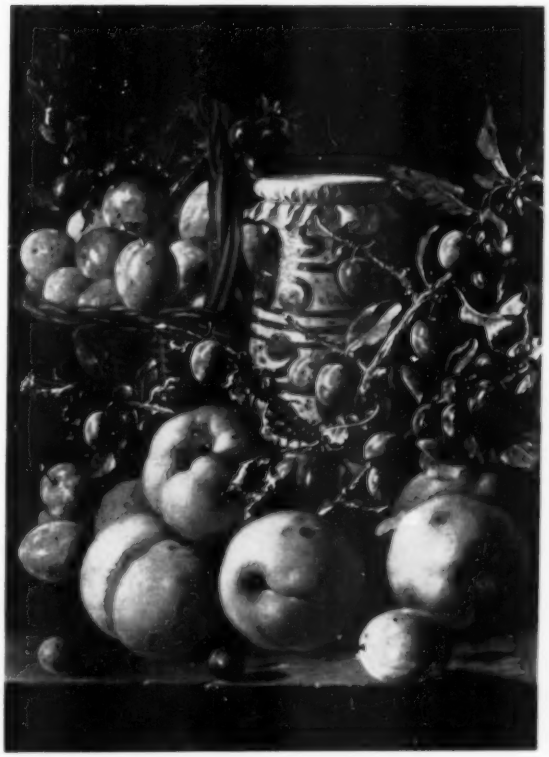
* * *

"Though not directly a pupil of J. L. David, Delacroix's abounding admiration for that giant caused him to say 'the restorer of our school' when speaking of David's reaction against the decadence of the eighteenth century in its closing years. The great masculine vertical dominating the composition here is alien to the conception of a man like Boucher who, when undertaking to guide the young David, said 'I will teach him to break the line of an arm or a leg with grace'. . . . But with the works which, in their consciousness of a new era, tell of David's arrival at maturity, a stern constructive armature underlies his painting; and, informing the most subtle compositions of Delacroix, one can perceive, as in this portrait, his heritage from David, the man who gives its first and most dynamic impetus to modern art.

* * *

"That the picture could once have been atrributed to David, whose great art is almost unrelated to that of the colorists, means only that Delacroix is a master of form. Indeed, when he once affirmed himself to be a 'pur classique' (whereas nearly everybody called him a Romantic as if by definition) I believe the explanation of his seeming paradox resides in his understanding that the deepest classicism results when form is not merely accompanied by color, but when it is produced by color. Cézanne, the fervent admirer of our master, expressed exactly this idea, some eighty years after the time of this portrait, in which the two qualities making up a painter's equipment unite in such impressive fashion.

"I have preferred to retain the lines I wrote at the beginning of this note because, the problem being one of identification, no statement could be stronger than that of my first impression, before seeing the original. When I could do so later on, it was an advantage because it led to a conviction



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that the picture dates from a time very shortly after Delacroix's one visit to London. Going there in 1825, when the English school was almost unknown in France, he was deeply affected by the work of Reynolds and Lawrence. . . .

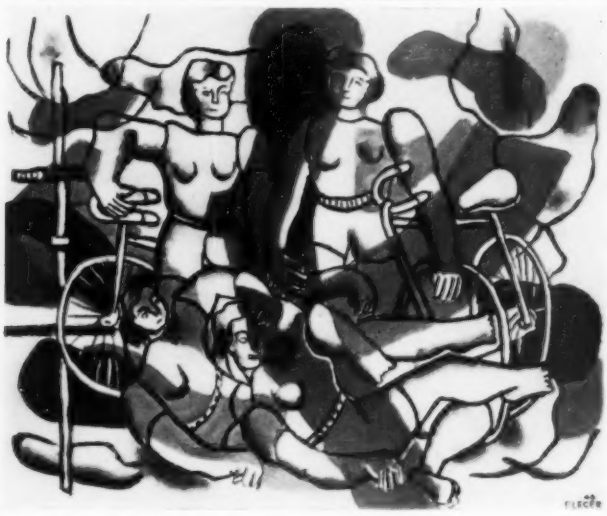
"Searching for a work which might give evidence of his admiration for the English portraitists, I came on the full-length canvas of his friend, the Baron Schwiter, done in 1826, and now in the National Gallery, London. Better physiognomists than I have said that they find a very strong likeness between the subjects of the two paintings. The date of the London portrait fits in exactly with the one suggested by the English characteristics (quite minor ones, it is true) of the Springfield picture. Delacroix made various studies of the baron before and during the execution of the big canvas; perhaps the present picture is the capital work of the series. Schwiter painted a portrait of Delacroix, and as we have here the picture of an artist at work, one may imagine him as doing the likeness of his friend at the moment when the latter was depicting him in the present work. If so, it would be one more echo of what Escholier calls 'les amitiés romantiques,' in his admirable biography of Delacroix."

A REDISCOVERED PORTRAIT BY SIR THOMAS LAWRENCE

From an article by Paul L. Grigaut in The Detroit Institute of Arts *Bulletin*, vol. XXXIV, no. 3, 1954-55.

The Detroit Institute of Arts owns an impressive number of portraits by the best known English painters, from Kneller and Hogarth to Gainsborough and Raeburn. Only one major portrait painter was missing in its collection: Sir Thomas Lawrence, the most prolific and, as Mr. Kenneth Garlick, his latest biographer, has called him, "One of the most exciting of British portrait painters." Thanks to Mrs. William E. Scripps, this gap in the development of one of England's great artistic achievements has been filled, and the sensitive *Portrait of Ewan Law* illustrated here will henceforth represent Lawrence at his very best in our museum.

From what may be gathered at the present time, Ewan Law was a little-known member of Parliament. Mr. Garlick obligingly informed us that he probably was the second son of Edmund Law, Bishop of Carlisle, that he married in 1784, and that he died in 1829. It is interesting to note that the painting, acquired in the twenties by Mr. William E. Scripps, was lost for a great many years and as late as 1954 was listed as untraced in Mr. Garlick's excellent book. It was last recorded (in the ponderous *Life and Correspondence of Sir Thomas Lawrence*, published shortly after the artist's death) as having been executed for twenty-five guineas sometime between 1788 and 1795. An important addition to Lawrence's *œuvre*, this portrait, muted in color, technically perfect in its contrasts of thick, staccato impasto and delicate, fluid touches, embodies in a subtle manner the qualities—dignity, poise, *joie de vivre*, good breeding—of the English gentleman.



Esquise pour Les Belles Cyclistes. 1944

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RECENT PUBLICATIONS IN THE FIELD OF ART

JUNIUS BIRD and LOUISA BELLINGER, *Paracas Fabrics and Nazca Needlework*. Washington, D.C., The Textile Museum, 1954. 126 pp. text, 127 pls. 15 in color.

"You *can* take it with you," the idea underlying the many civilizations, from primitive to quite elaborate levels, that provided their dead with the means for comfortable living in the next world—this truly thoughtful idea so beloved by the archaeologists—goes back in Peru to people who appear to have lived there from about 1200 B.C. It lasted through all the changes, minor and major, in their evolution for about 2800 years, and came to an end only with the Spanish occupation of Peru. The *conquistadores*, ravenous in their search for precious metals, started looting the graves. The treasure-hunt is still going on and, like the objects from that other country of dry burials, Egypt, many specimens in museums and private collections are without benefit of pedigree.

The Introduction presents a brief résumé of the present-day ideas of the extent and importance of some of the cultural periods. Mr. Bird, of first rank among Peruvianists, is very modest in presenting his views, quite outspoken only about the Inca system. But that is another story and we can only agree with him and wait patiently for further catalogs which may eventually clarify many as yet moot points. Here he gives a compact but full account of the Paracas sites, the Cavernas of the Cerro Colorado, and the Necropolis of Cabeza Larga. For his thesis, that the Necropolis phase of Paracas culture is the oldest, he offers in evidence several convincing reasons, based chiefly on the distribution of textile techniques. Thus the Necropolis material contains neither tapestry-patterned fabrics nor brocades and only one example of double cloth is reported, while just this last-mentioned technique is apparently fairly numerous among the Cavernas finds, where both brocades and tapestries begin to appear. In Nazca A all three techniques are found "fairly frequently." This should convince everybody of the correctness of Mr. Bird's sequence. The Introduction closes with an enumeration of the articles in the mummy bundle of just one Necropolis gentleman of importance. It is quite impressive because it shows that the well-dressed man relied more on the richness of his garments than on jewelry. This consists chiefly of mouth masks and forehead ornaments made of thin sheet gold, feather plumes and shell beads. Some of these are made of a Spondylus shell which had to be brought from Equador, nine hundred miles away, "an index of long range trade."

The glory of Paracas Necropolis is embroidery. I agree

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Recorded and illustrated in "Panthcon"
June 1933, page 227, by Van A. de Heeesy

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with the authors that embroidery "is comparable to painting in the scope it offers the artist." But "extemporaneous designing" is very rarely found, certainly not in the work of the Paracas embroiderers. Unless they were those *rarissimae aves*, painter-craftsmen, they must have been provided with designs. In the realization of these they were free to use colors as they pleased, hence the often surprisingly delicate differentiations.

The catalog is divided into two main sections, dealing first with the different parts of the costume. Details of many of these pieces are reserved to a later section. This leads to some complication in the placing of the illustrations. Thus the mantle embroidered with winged men is first analysed on three charts, then it appears complete on the first plate, with details on the second, fifty-second to sixtieth plates. For the individual descriptions I have unstinted praise; as in the two former catalogs, the collaboration of the two authors comes close to perfection.

The complete and fragmentary mantles are followed by borders of an astonishing variety of design, from almost naturalistic to geometrically stylized representations, with many details in full colors. Is not this material sufficient to establish a chronological trend? Apparently not, since the already mentioned gentleman's wardrobe includes embroideries of most diversified design, so that all must be accepted as belonging to one period, possibly to special schools or workshops. Anyhow, among this diversity everybody will be able to choose favorites. Mine are three sprightly little mice with very long tails (Pl. VIII).

Greatest diversity is displayed in the turbans and headbands, made of tubular tapes or rep braids, measuring up to seven yards in length. Several charts explain the braiding technique.

For one remarkable large panel Mr. Bird uses the term "Altar cloth" and compares it with two others in the museums of Göteborg, Sweden, and Brooklyn. The three share one feature, they are double-faced.

The chapter dealing with "design and the influence of structural technique" is rather repetitious. The specimens, many of them enlarged details of previously described fabrics, are here arranged according to subject matter, and the comments are non-committal.

The really horrible part of Paracas art is the constant recurrence of trophy heads. One almost gets used to them; but on seeing the smugly pleased expression of the "weird man" (pl. LXVI) or, worse still, the almost human face of a winged figure licking a trophy head (pl. LXIII), one feels physically sick and mentally worried. What might these people have expected of the next life, if the present one was so full of horror?

Twenty-five pages of technical analysis give a clear synopsis of all that has been learned since the publication of the early accounts by Gösta Montell (1929) and Philip Ainsworth Means (1931). It is a pleasure to see that the Textile Museum has decided to abolish the stupid term, "needle knitting." *Knit-stem* sounds slightly labored, but is logical. One little item illustrates the urge towards perfection of the Paracas embroiderer: rather than disfigure the back of his work with knots and loose threads, he spliced the two threads when an added length was needed.

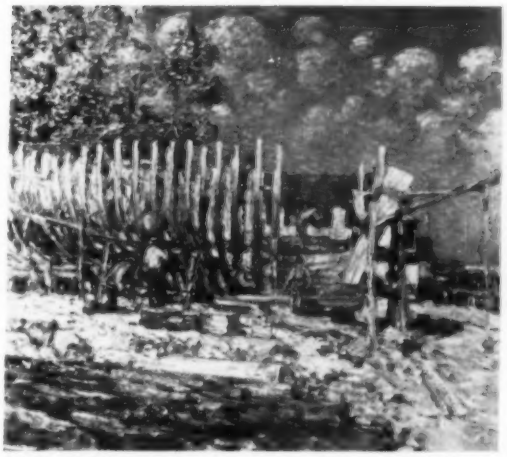
This is the third *catalogue raisonné*, a fourth is in preparation. It is a praiseworthy accomplishment to thus make available to all students the rich contents of the Textile Museum.

ADÈLE COULIN WEIBEL

WERNER HAFTMANN, *Malerei im zuanzigsten Jahrhundert*. Muenchen, Prestel Verlag, 1954.

Not since J. Meier-Graefe's monumental and epoch-making *Entwicklungsgeschichte der Modernen Kunst* has there been published a work of similar scope, European significance, originality of thought and style as the book here reviewed. It starts where Meier-Graefe left off, about fifty years ago, and deals with the painting of the first part of our century, which brought about a radical change of style as a European phenomenon.

Thus Haftmann is no less a good European than Meier-Graefe, and is certainly an equally good writer, who combines richness of nuances in the description of complicated picture situations with a disciplined, compressed, rhythmic sentence structure. So much for the similarities. But just such a comparison of two achievements brings out the great differences in the method of the two writers and makes it clear how far the writing of contemporary art history has developed into a specialized branch of a scientific character since Meier-Graefe's day.



Building the Schooner, Provincetown, 1900 — Childe Hassam

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As far as is humanly possible the author masters the source material of his subject as it exists both in the original works of art and in the already fantastically numerous written documents, critical essays (consider the international magazine literature alone!), and books. It should be mentioned that the biographical appendices in the publications of the Museum of Modern Art, New York, have here set the example. The writer has made good use of this spade work in the same way he has made it his job to know the French, Italian, English and Dutch attempts in the same direction, not to mention the rich German *Schrifttum* which since the end of the last war has tried to catch up with the rest of the world.

Especially helpful for the student of the history of modern painting is the first appendix "Biographische Uebersicht"; short biographies with a bibliography of the literature on the artists' work, especially the listing of the "Eigne Schriften," the writings of the artists about themselves and their work.

With all that apparatus Dr. Haftmann reveals himself as the conscientious scholar, but he is also the friend of artists, who has often argued his points in the studios of his contemporaries. Above all, he is an incisive thinker. In the organization of his vast and diverse material one senses the Hegelian thought-architecture or pattern so dear to German writers.

Ausdruckskunst (art of expression) is his thesis, a *Neue Definition der Dingwelt* (a new definition of the world of appearances), divided into, *a*) a deeper insight into the psyche, and *b*) a striving after the pure world of form, the antithesis, *Der grosse Stilentwurf* (the great conception of style), the synthesis first appearing in the art between the two wars and further striven for in the post-war period.

This book is not a *Bilder-sondern ein Lesebuch* (not a picture book but one that should be read). The publisher's plan, however, is for a second volume with illustrations of the works of art mentioned in the text-volume, and finally, a third one with the most important written sources, manifestos and artists' letters.

The fine typographical handling of the handsome volume, the few but excellently chosen black-and-white reproductions dealing with art movements and artists should be especially mentioned. We are looking forward with keen anticipation to volumes II and III.

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"Beaver Mountain" (Oil 12″ x 17″) Winslow Homer

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